



SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

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WE NEED MORE HOME ART

an Editorial



OMEONE has said, "The strength of a nation is in the intelligent and well-ordered homes of the people," and there is the quaint Chinese proverb which says, "A hundred men may make an encampment, but it takes a woman to make a home." It seems to me that with all the new impulses that have entered into art education in our country that home art has been neglected. Interest in the home, the building of fine homes has waned. This does not mean, necessarily, big houses, as a small home may be finer than a big home and many homes of less expense have surpassed in artistic and cultural qualities the expansive mansion. With the automobile age, the apartment life plus the delicatessen habit, fine home-life struggles for existence.

- This condition has minimized home art interest in art education until we now find very little basic knowledge of building art in any of our art courses. True it is that we teach the architectural orders, the Greek, the Romanesque, and the Renaissance periods and illustrate them with the temples and doorways of these periods, but I daresay not one in a thousand university graduates can tell anything of the types of the homes of these same periods or what they looked like. Ask any usual high school student to point out in their city the homes with influences of French, English, or Spanish architecture, and they would be embarrassed. In fact, there is no subject more neglected in our art school departments than that of architecture. Aside from the occasional well-conducted courses for girls on home-planning the important subject of home designing for boys is a rare course.

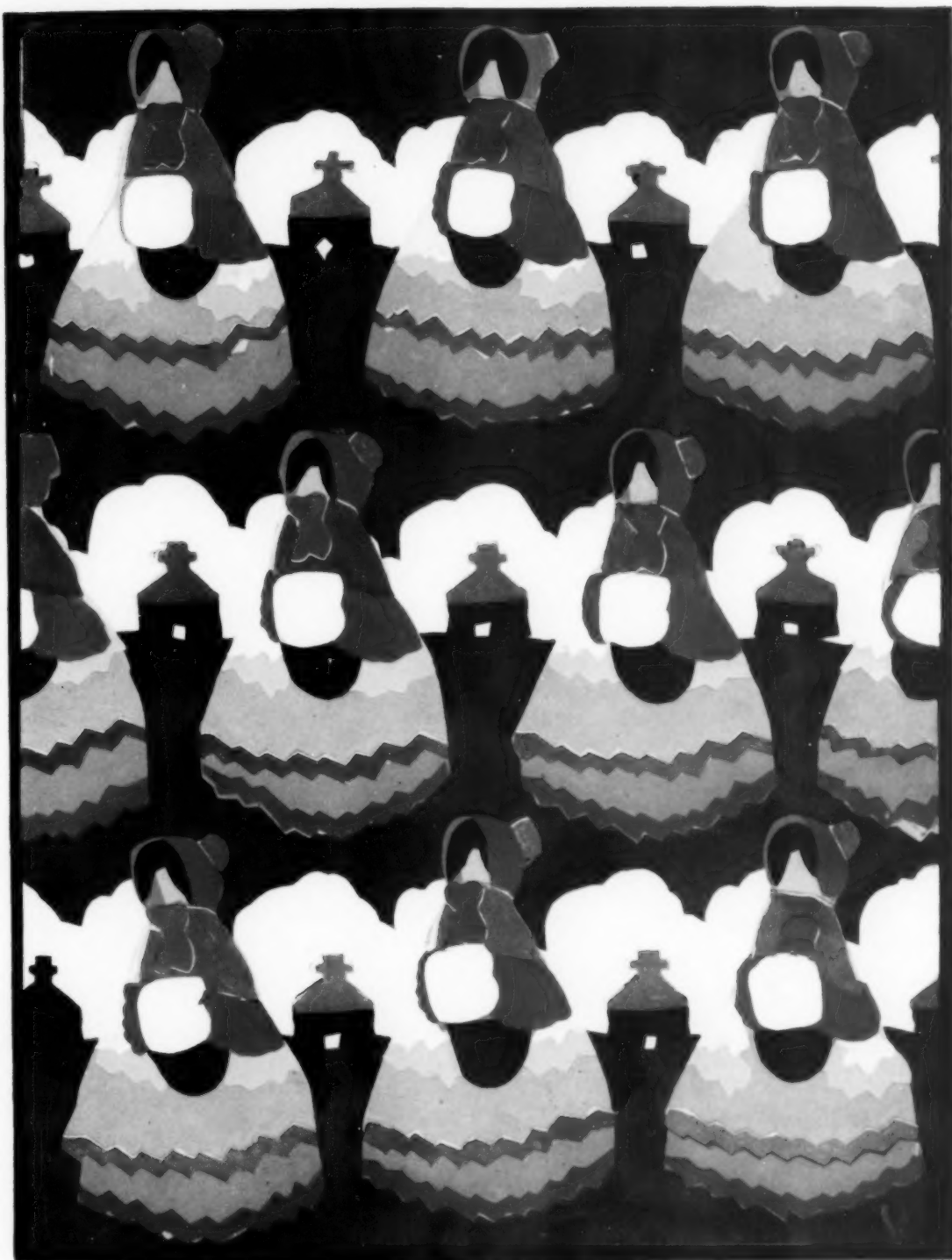
- Aside from the city skyscraper our United States is twenty years behind in architectural development. All our new house types are usually types long before used in other countries. Our only improvement on them is our plumbing. The modern type houses which we are just commencing to use have been worn out in Germany and France. During 1924 we saw fine modern type homes in Holland and France, and in 1931 I visited sections in Guadalajara, Mexico, containing modern homes that still surpass what we are now doing.

- When the Century of Progress Exposition promised new American architectural developments, results of American architectural growth in the previous hundred years, the opening failed to produce results. Architect Cram, Gothic exponent, very conclusively reviewing each exposition building, writing in the *Boston Transcript*, proved every building was a rehearsal of former periods. There were Mayan, German, and mostly echoes of French forms influenced by the former French Industrial Arts Exposition. The only pure American structural idea was the immense Transportation Building which someone described as a "cross between a municipal gas tank and a bad dream."

- If art education is to tie in with American life I cannot think of any more valuable integration than the art of homes, and that includes architecture. Not the mechanical, stereotyped T-square and ruler type of project, but the one that teaches the very much required art of fine lines and forms and color as applied to home structures. The mechanical and architectural courses are fine for those who are to be desk architects, but our nation as a whole needs more boys and girls growing up more "home minded," having a bigger and better appreciation for home art. All the "free expression" and "creative arts" in the world fail if they do not reach the stage of bettering our daily life, our everyday environment—and there is no more important environment than our homes.

- A good home implies good living and true culture, and without good living there can be no good thinking. It is time for our schools to commence to build a fine practical knowledge for applied appreciation to American home building.

Pedro J. Lemos



SCISSOR ART

Cut paper has definitely come into art and decoration. The above panel of all-over pattern was done by fifth grade students at Ely, Minnesota, under the supervision of Frances L. Stokes, Art Supervisor, and Miss Saxine, teacher. Cut paper work has proven successful in teaching freedom of form expression, developing retentiveness, and control of the hand. It is related to both drawing and sculpture



Portrait of
MY MOTHER
Painted by James
McNeill Whistler
"Greatest American
Painting in the World"
Louvre, Paris

"ALL THE CHILDREN OF ALL THE PEOPLE" AND ART

SHIRLEY POORE
Supervisor of Art Education
Long Beach Public Schools
Long Beach, California
President, Pacific Arts Association, 1936-1937



FEEL like paraphrasing Ella Wheeler Wilcox's poem, "So many gods, so many creeds," to read, "So many ways, so many ideas, so many arts, that wind and wind," as I try to set down some ideas—an idea—of what is the most significant phrase of American Art Education today.

• Shall I talk of the development of the talented child—the leader in the art world of tomorrow? Shall I speak of the average group of pupils and how to help them to see the purpose of art in living? Shall I remind us of the significance of the rapid introduction of new materials into the world of creators and the effect of this upon our very subject matter? Or is it that I should write, "Art must serve a purpose in the rapidly approaching period of greater leisure"?

• Important as all of these facets of our work are, for me one does gleam with peculiar significance at this present time. I speak of our responsibility for the entire student group of every school; not because the child of rare gift does not need our attention; not because mass production is the trend of thought today; but just because our schools have undertaken the task of educating "all the children of all the people." America needs her artists, true; yet almost more is her need of sensitivity in all for that which the artists create.

• I have recently come from a county fair. That fair was an unique experience. Let me take you as best I can into the part which for us is most significant. Ahead is a new building, fine and simple. It is the fine arts building recently erected as a permanent building at this county fair. Within the spacious, simple galleries, hangs the work of our leading American artists. Upon a few fine, simple display forms stand porcelains of rare workmanship and in a case are pieces of pottery which startle us with their rare beauty. And all a part of a country fair! This is significant and encouraging. America is doing things in her own way and it is a good way.

• Within these rooms others than art teachers are walking and talking. We listen to intelligent comments, to prejudiced judgments, to scathing criticism of the new way of saying things in paint and porcelain and leather and metal. These people are alive and they are thinking. But so many need help in seeing!

• What of the background for those expressions of opinion? In other days at this and other fairs, and on the streets and in our clubs will walk the children and youth we are—or are not—contacting. Will we be happier over the comments they make concerning the forms of art about them than we were oftentimes in that trip through the gallery at the county fair?

• With these questions before me, I acknowledge my sincere conviction that the most important problem of art teachers today is to learn how to find the way to increase the appreciations and the understandings of all the pupils of all the schools.

• Nor do I mean by this the establishment of the usual appreciation courses. These too often develop into history of art—worse, into the history of painting. But, nevertheless, I am speaking of classes established solely for the development of the appreciations of the pupils in the realm of the arts.

• A very challenging thesis is that of Dr. Robert K. Speer. In this study is offered evidence that a course aimed specifically toward appreciation as the end product, one in which self-expression takes place only to make more potent the appeal of others' productions, far outranks in its effectiveness any other type of class in reaching the objective in mind—increased appreciation.

• Accept, reject, or debate the thesis as you may choose but let us read in it the significant implication that the task immediately ahead is to provide opportunity for every pupil to experience art presented in such a way that there can be no mistaking the purpose in mind—appreciation of the usefulness and significance of art in life.

• These children of all the people, in whose name I am challenging us, will be the builders of the future county fairs—will art galleries be their way of thinking or only hogs and horses? Will machine production thrill them with its challenging demand for new forms or discourage them before they start because it has replaced the hand-made things? For many, will leisure be but change from a vocation to an avocation in the field of those hand-made things which, perhaps, our growing leisure is to clothe with new significance? Will the reading hour mean



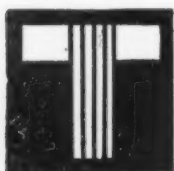
the pages of art books and magazines in their just proportion? Will homes inside and out reflect a culture among the masses which gives support to the theory of education for all in a democracy?

• For such results, we teachers are challenged to develop that most difficult teaching technique of all: that of the appreciation type. To develop the technique, to develop appreciation classes which are unmistakable in their objectives and ways of working—that to me is our greatest task as public school art teachers today. Methods are suggesting themselves, other ways can be found. "Our art cannot differ from our civilization and our civilization cannot differ from our education." These are the words of our great architect, Louis Sullivan.

Shirley Poore

LINOLEUM BLOCK PRINTED TEXTILE DESIGNS

MARY A. LEATH STEWART
Art Supervisor
Greensboro, North Carolina



THE wall hangings reproduced here were designed and printed by children in the public schools of Greensboro, North Carolina. The subject for these textile designs was "Progress in North Carolina," this subject being chosen because this is the one hundredth anniversary of Public Education in North Carolina.

• Picture No. I shows the way in which one print was made to flow into another. "A" in picture I shows the first drawing made by the child (John Parrish, sixth grade student in the Aycove School, Greensboro, North Carolina). The tall building in the center is the symbol for industry. On the left is a cotton field and on the right, a tobacco field. In the upper left is a covered wagon showing the way people first came to this country and the log cabin, the type of homes in which the early settlers lived.

• After John had drawn the main part of his design, he folded his paper side to side as in Figure "B" and made the land match on either side. If the design on the left side of the block fits that on the right, of course one print will flow over into the next when printed side by side. The design was also folded from top to bottom to gain the same effect.

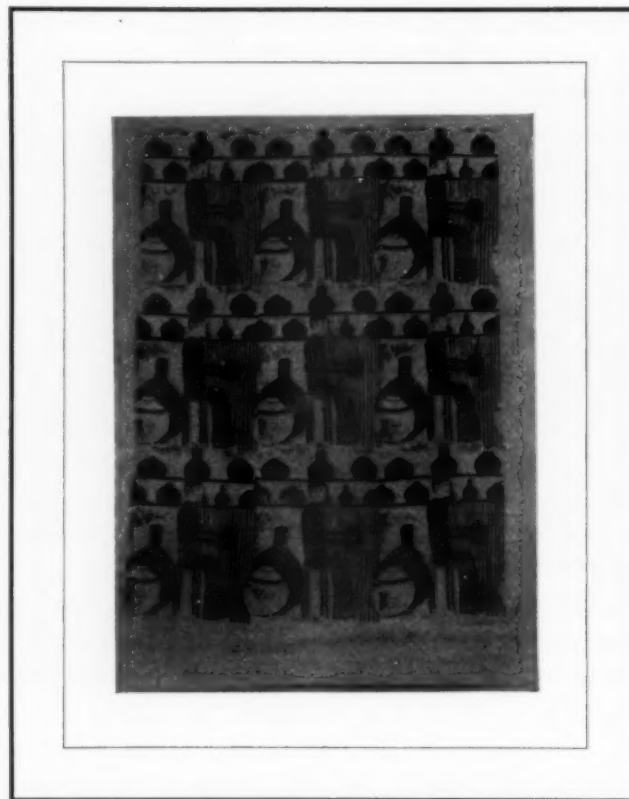
• Figure "C" shows the design inked in. If the child inks in everything he wishes to print, he will know what to dig out on his linoleum block.

• The design was then transferred to battleship linoleum and everything was dug out with linoleum knives except the part of the design which had been inked in. Figure "D" is the linoleum which is ready to print.

• Printer's ink was then applied to the linoleum block with a brayer (roller) and the print was made

on a piece of cloth to be used for a wall hanging. The print was made by stepping on the block as the school does not have a press.

• Print II shows the wall hanging when complete. This print won first prize in a state-wide contest conducted by the State Department of Education.



A wall hanging inspired by the pottery industry in North Carolina



I. The method by which one print was made to flow into another, thus making a complete and continuous pattern



II. This is the wall hanging when complete. This print won first prize in a state-wide contest conducted by the State Department of Education



"Farming Industry," a linoleum block printed textile



MAKE YOUR OWN HOUSE NUMBER

HELEN KEELER SPACH
Art Teacher, Citrus Grove Junior High
Miami, Florida



THE designing and construction of metal house numbers by Junior High art classes aroused more enthusiasm than any other project this term. Here was an opportunity for original design, for manual construction, for the creation of something to take home and use, and it appealed to boys and girls alike. Very little equipment was required, and the twenty-five cent art fee paid by each pupil at the beginning of the term was sufficient for all materials.

- There is sufficient reason why this project should have met with such whole-hearted approval by the pupils; the local metal-craft shops are turning them out by the hundreds, and almost every new house that is built has its metal house number designed to harmonize with its architecture. There are many different designs—one rarely sees two alike, though many of them have a "local color." These helped us in our own designing.

- Planning unique designs individualized by the pupil's own house number was interesting business. Although some pupils were willing to trace a palm tree pattern (a very popular pattern here in the sub-tropics) simply adding their own house number, most pupils made efforts to design their own. One eager lad exclaimed, "I rode all over Coral Gables on my bike looking for new designs, but I like this one that I designed myself best of all!" It was "best" for he had created it.

- The necessity for making attractive numerals made us realize that we had neglected them during our lettering lessons, therefore we spent some time practicing making various types of numerals suitable for our purpose. Sometimes the numerals themselves suggested the design, or were important enough to be considered in the general composition; at other times the design suggested the type of numerals. When a pupil had arrived at a satisfactory design, he traced it on light cardboard which, when carefully cut out with a sharp blade, became his pattern to be used on the metal.

- Our material was sheet copper of light gauge that came in rolls twelve inches wide, and about fifteen feet long. By careful manipulation of the patterns very little metal was wasted. Designs were traced on with a pencil or the sharp point of a com-

pass and cut out with ordinary, heavy household scissors from the five-and-ten. The light metal curled during the cutting, making it necessary to hammer it down flat on a table silenced with heavy rubber or linoleum. A sharp chisel, with a hammer, was used to cut small openings in the design. The rough edges were filed smooth. The entire design was then given a coat of dull black paint to simulate the dull black of the fired ones of heavy metal made by the metal-craftsmen. When it is dry and has been fastened by small black-headed nails to the house, it is difficult to distinguish it from the heavier ones. The boys and girls were so proud of their handiwork, and so anxious to be the first in their neighborhood to have one, that I had difficulty in collecting enough for a school exhibit.

- The most attractive designs were: sailboats, scotties, Mexicans with cacti or donkeys, boys fishing, palm trees, banana trees, and airplanes. One boy made a wolf, saying he thought it might keep other wolves from the door!





HELEN
SPACH

MODERN AND FLORAL DESIGN IN RUGS

CHARLOTTE E. WALLIS
Art Teacher
Evansville, Indiana



HERE is joy in work, and to create a thing of beauty ourselves, or to help others to express their ideas of the things that are to them lovely and of good repute is soul satisfying.

- Under the present economic conditions children must be taught to make use of materials at hand even as our great-grandmothers did in the earlier days. The hooked rug can easily be made and designed in either Modern Art design or the old fashioned Floral designs.

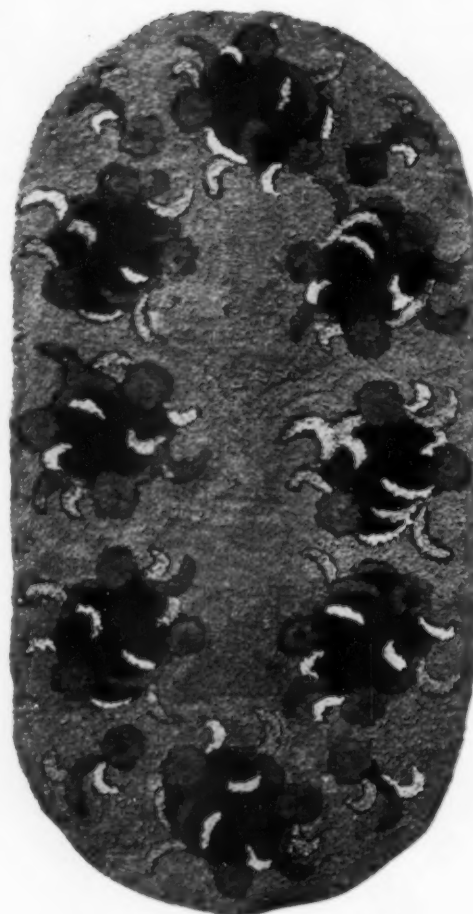
- A grain bag may be used for the foundation. A burlap bag may be purchased for a small sum and worn out clothing, cut in strips, may be used for the necessary materials.

- Color harmony may be obtained by dyeing old silk or wool garments and a complete color scheme may be carefully carried out in any good designs at a small cost.

- The rugs are made by pulling strips of material through burlap with a hook pushed down from the upper or right side. The left hand holds the strip of cloth and catches it into the hook, bringing the strip up to the right side in the form of a loop.

- The best results are obtained when the burlap is tacked on a frame firmly held at the corners by clamps.

- Designs may be drawn on burlap with charcoal and then traced with waxed crayons which do not erase.



The hooked rug shown above is made in a floral pattern of bright colors against soft gray-blue



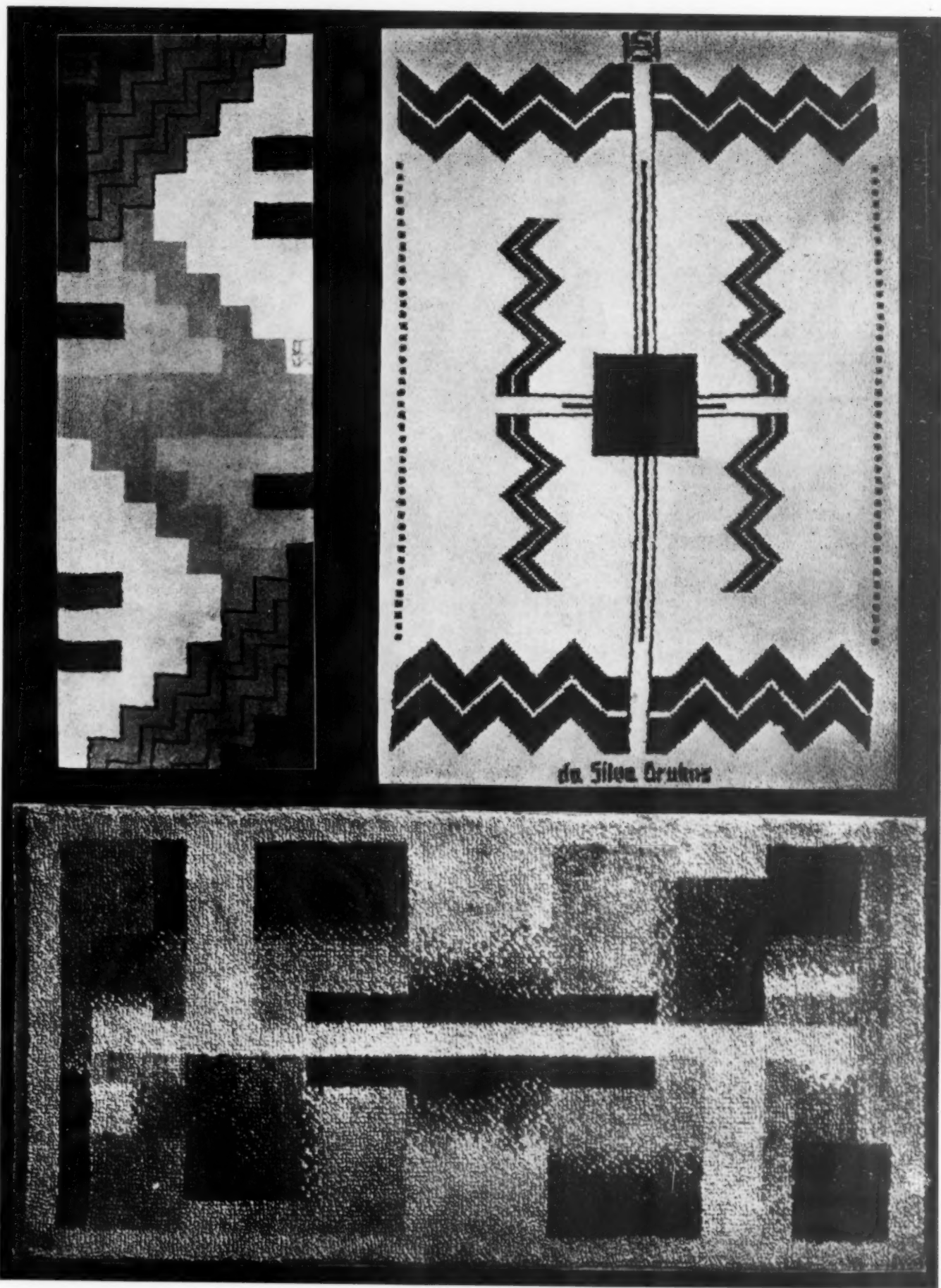
The rug on the left shows a modern pattern woven all in silk

- Design your own rugs, and simple or imperfect, quaint or grotesque, the finished piece will not only contain bits of your own clothing, but it will reflect the ideas you may have as to formal or informal patterns.

- The designs shown are inexpensive and made entirely of old worn-out garments.

- The rectangular rug, three feet by five and one-half feet, is all silk and the cost was about seventy-five cents for dye and burlap. Colors: blue, green, tans, henna, and black.

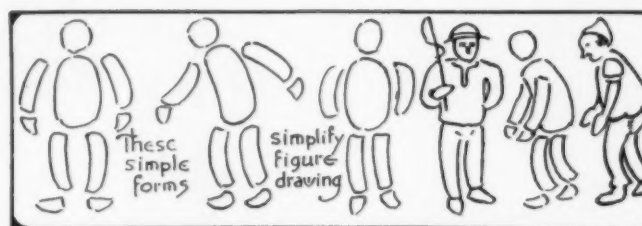
- The oval rug, three feet by six feet, was made at a cost of sixty cents for burlap and dye. Wool materials were used. Colors: The background is done in soft gray-blue, while the wreaths of roses are in shades of dark and bright red, with orange centers; the leaves are in three shades of green, and center of wreath is done in black.



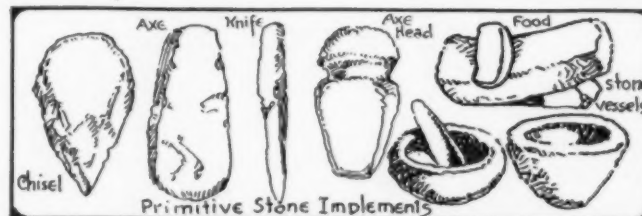
Modern French Rugs. This type of design is easily worked out in the hooked rug

OUR SUGGESTION PAGES FOR MAY

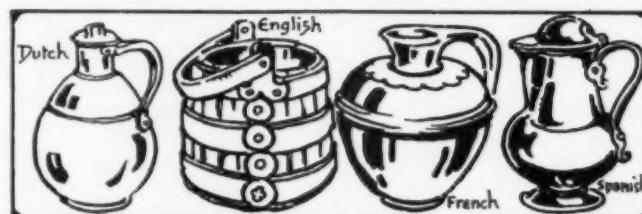
STREET SCENES, village or city streets, always is an interesting subject for children. Simple fronts of houses, simple vehicles, and simple figures are necessary. The panel opposite shows simple forms to draw, the legs and arms done in one form instead of the usual two sections which with simple clothes, a hat and three dots for eyes and nose, produce a figure to add life to the street scene.



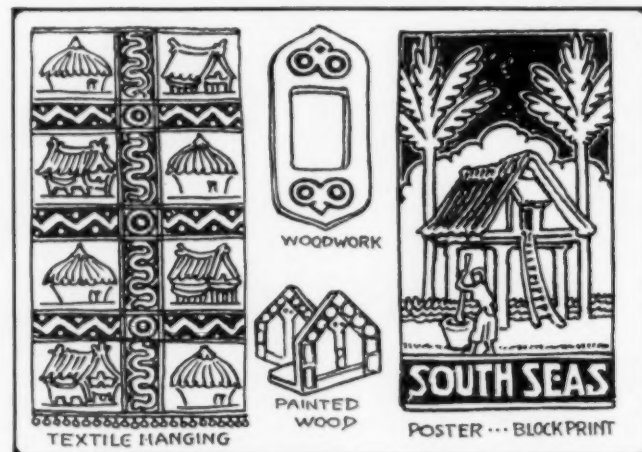
PRIMITIVE HOMES and the way people lived in the beginning are subjects of much interest in the early school years. The way simple shelter developed into roofs and then into walled homes is shown on our page for this subject. The tools and weapons of the primitive people are of additional interest which is doubly so if a trip to a museum or collection is combined with this art activity on early homes.



TYPES OF HOMES, or architectural styles can be made interesting for children by the art teacher. Children will be glad to bring prints, clippings, magazines showing different types of homes. The characteristics of German, Swedish, French, English homes can be described so that children can readily identify the homes of their community that use such types or influences in their structure. Architecture is a very much neglected subject in our school art courses.

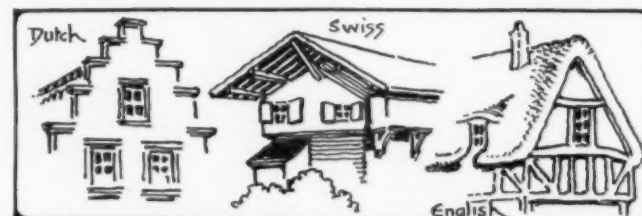


AFRICAN AND SOUTH SEA homes planned for primitive needs, reduced to the simplest forms, have in the past few years been much used for inspiration to architects for artistic and unusual contours and decorative motifs. Many a so-called "modern architectural form" has had its incentive from a primitive or aboriginal home. Even the stepping back of the tops of our "skyscrapers" was a principle used long ago by our first Indian builders in the pyramided pueblo dwellings. Many of the architectural carvings used in connection with our modern architecture have been borrowed from Mayan, Peruvian, Maori, African and Oriental primitive buildings because of their adaptation to structural forms. A classroom project of primitive homes and their construction and their reasons for construction and customs of living is always an enthusiastic schoolroom subject.

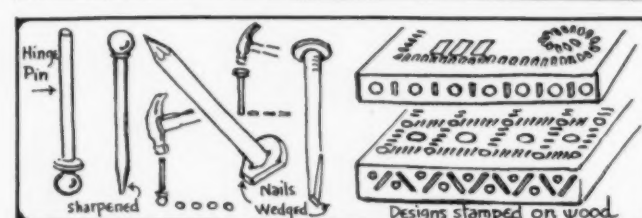


The final art relation may be one of all manner of designs based on the project, using textiles, leather, wood and metal to work on. Posters, booklets, prints and even a travel tour publicity campaign with a folder describing the trip and points of interest will prove a practical class project.

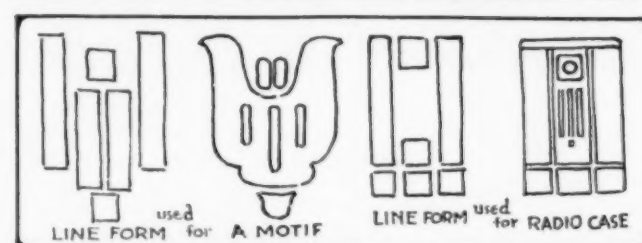
The different types of roofs used in different parts of the world is a worth-while schoolroom knowledge. Even many adults think that tile roofs are used only in Spain, that wooden shoes are used only in Holland, that bagpipes are used only in Scotland. The fact is that at least a dozen countries use all these things, but of different types. A knowledge of these different types is an interesting subject.



HANDY MATERIAL CRAFT is demonstrated on the page of simple flower holders made from the usual discarded tin cans and wooden boxes. Can openers now are available which leave the can tops with an almost finished edge, simplifying tin can craft.



The use of a cardboard pattern to produce stripes and plaid designs can be supplemented with a cloth over a pencil or stick to produce spots. Nails can be shaped for stamping patterns on the wood.



SIMPLE DESIGN IS BEST, and designing with lines only is one of the finest ways to teach design with the fewest forms possible. Design work generally suffers from a multiplicity of parts. Design work in schools needs less detail but finer thought given to each part. Spacing is the most important foundation of beautiful decoration. Studying this carefully through fine line spacing is the best way to acquire it.



DRAWINGS *from* EUROPEAN CHILD'S BOOK



a
The Tree
as a
Shelter



b
A Half
Roof



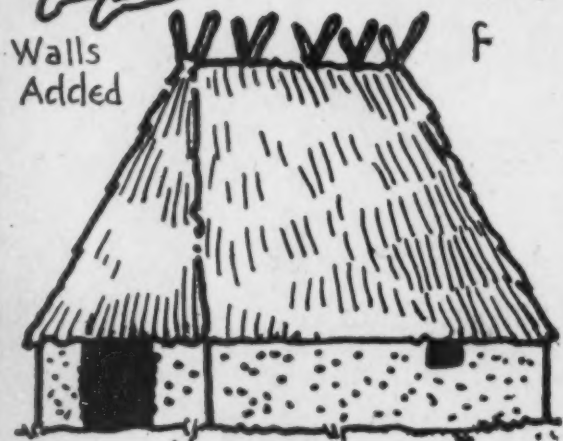
c
Two Side Roof



d
The Shelter
Deepened



e
Walls
Added



f
Higher Roof



Tree House for protection
against animals



Cliff
Dwellers



Eskimos



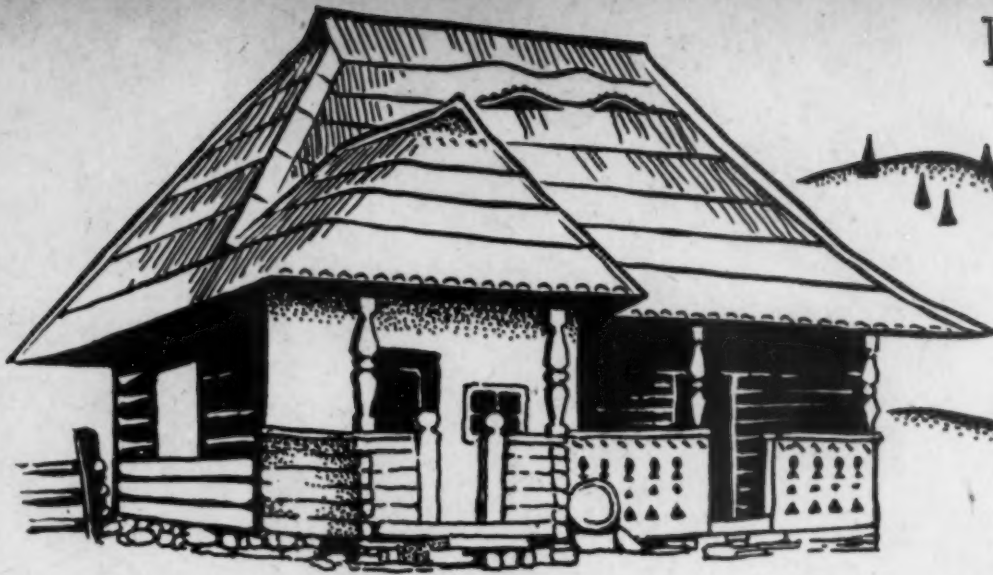
Plains
Indians



Woodland
Indians

HOMES USED by PRIMITIVE MAN

EUROPEAN HOUSES



Roumanian Peasant
House

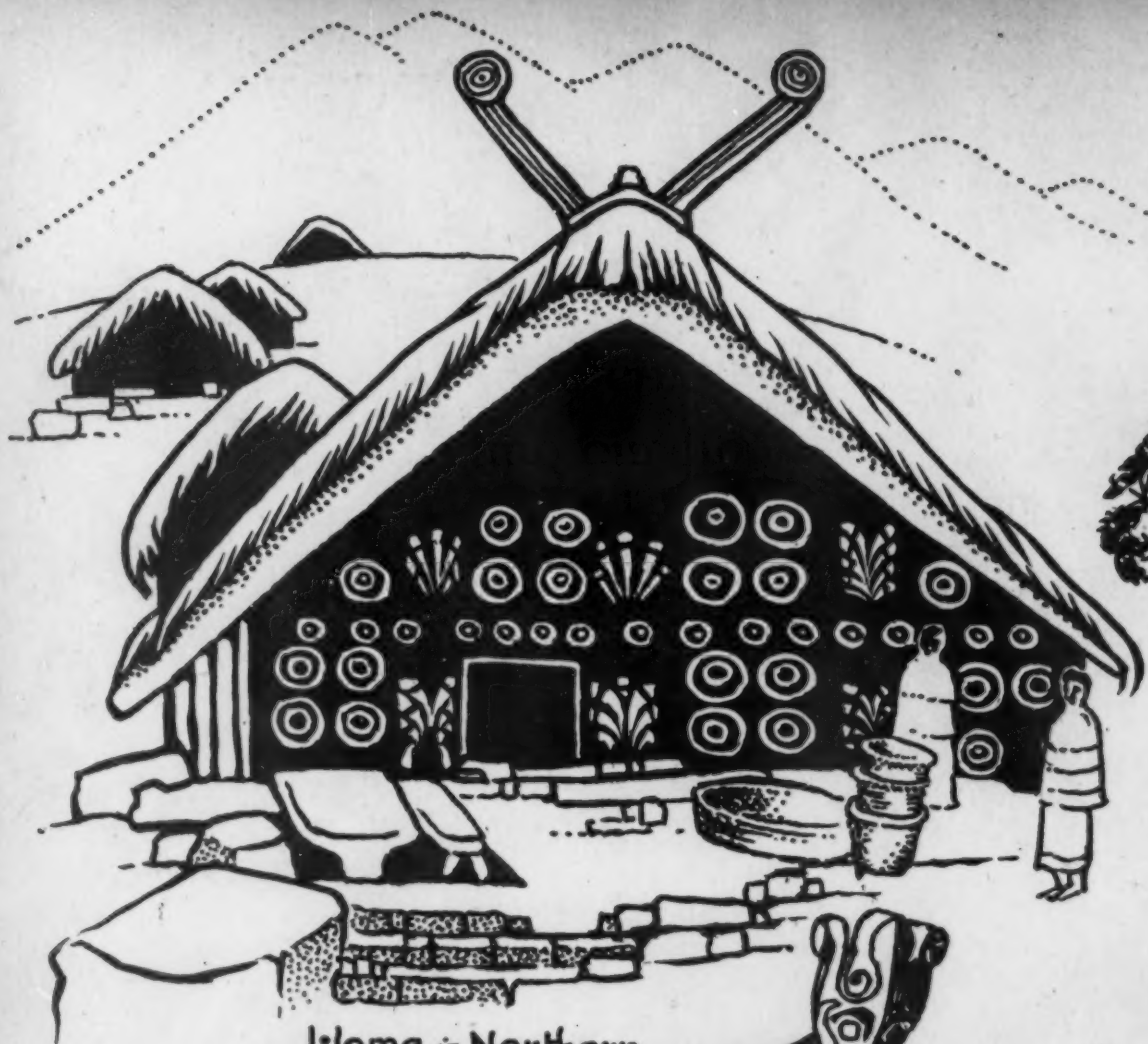


Spanish Houses

Margot
Lyon



Polish Peasant
House

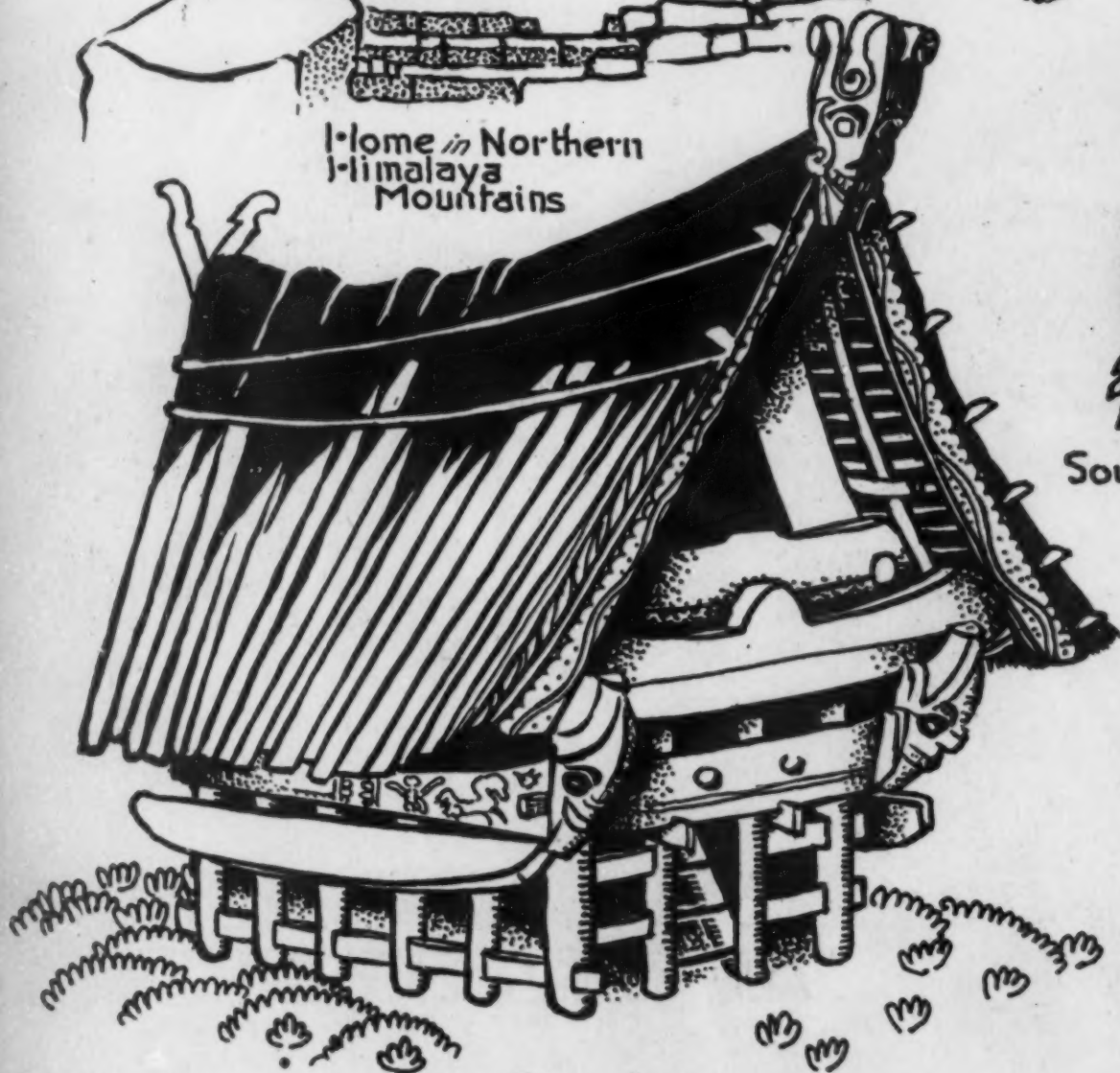


I-lome in Northern
I-malaya
Mountains

Southern
Sudan



Southern New Guinea



Sumatra





Madagascar Home

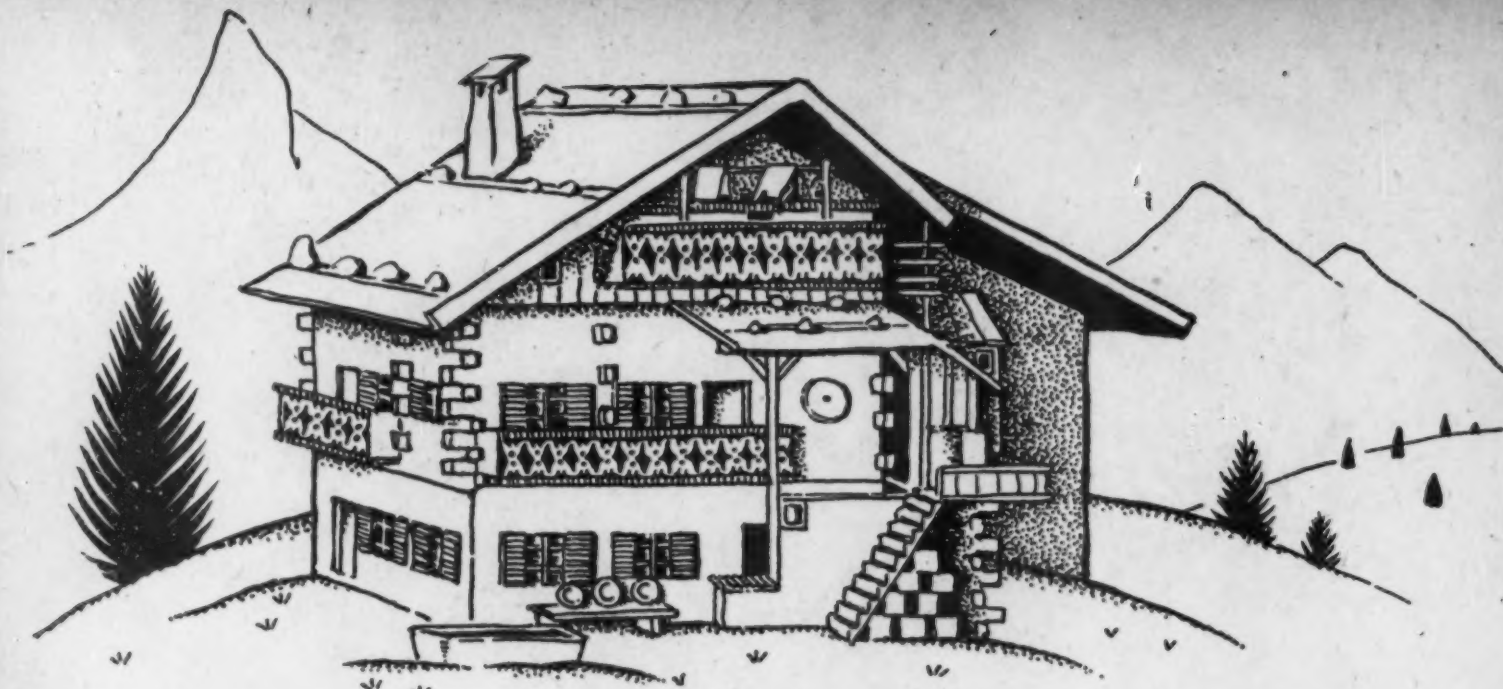


Samoan Hut



Maori House of
New Zealand

PRIMITIVE HOME ARCHITECTURE



Swiss House

EUROPEAN HOUSES



French House



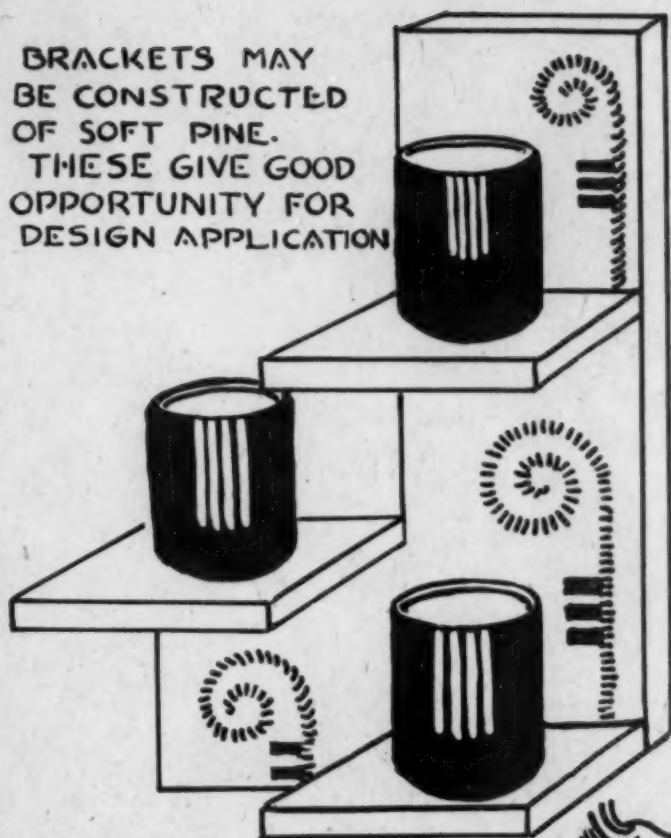
German House

Maroot
Lyön

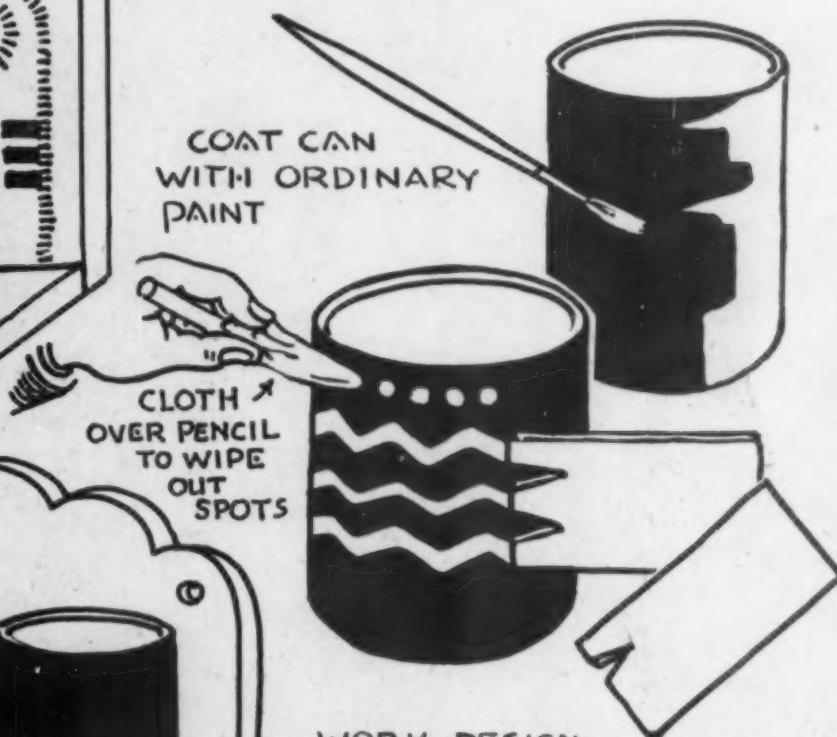
PLANT HOLDERS

MADE OF TIN CANS
AND SIMPLE
WOODEN BRACKETS

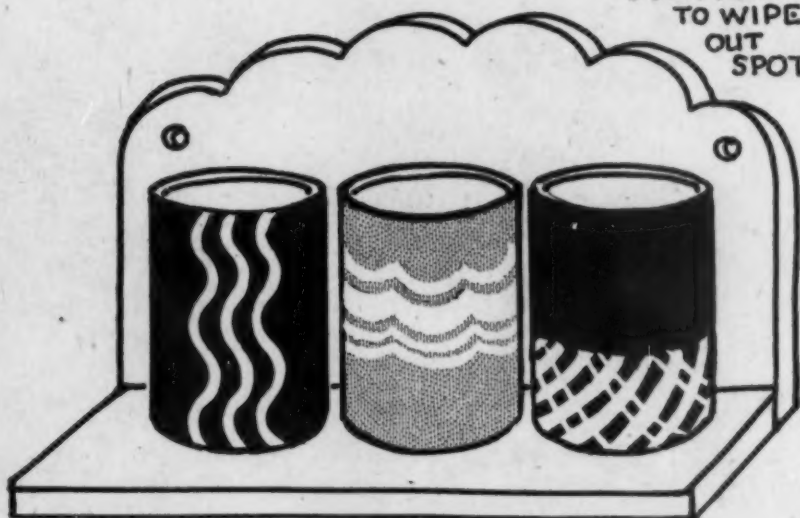
BRACKETS MAY
BE CONSTRUCTED
OF SOFT PINE.
THESE GIVE GOOD
OPPORTUNITY FOR
DESIGN APPLICATION



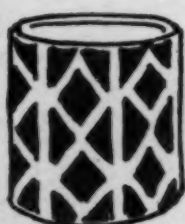
COAT CAN
WITH ORDINARY
PAINT



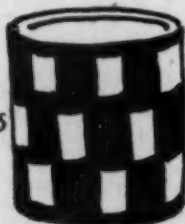
CLOTH
OVER PENCIL
TO WIPE
OUT
SPOTS



WORK DESIGN
BY USING NOTCHED PIECES
OF CARDBOARD AS SHOWN
ABOVE. HOLD CARDBOARD
FIRMLY AGAINST THE CAN
AND DRAW THROUGH THE
WET PAINT IN ZIG ZAG,
WAVE LINES, ETC.



MORE
DESIGNS

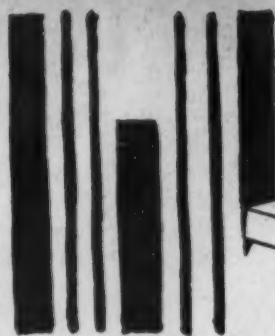
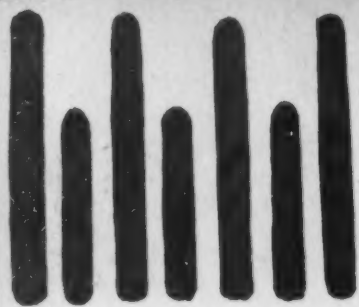


for
CANS



USE
CARD-
BOARD
and
CLOTH
TIP





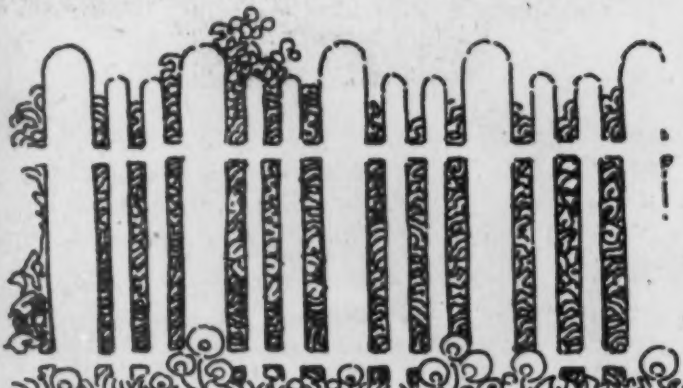
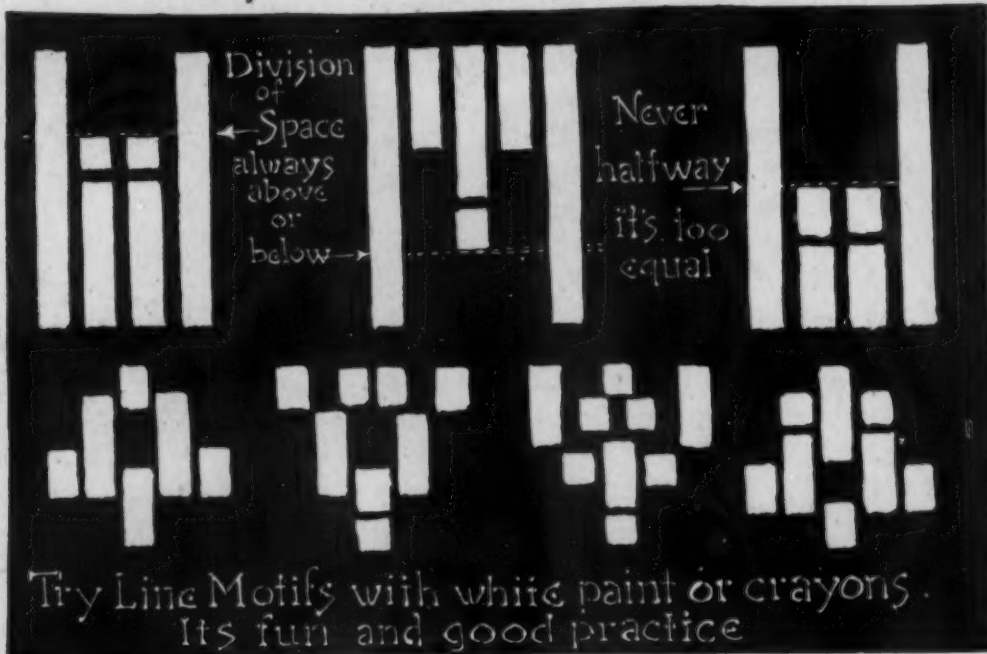
Corner of crayon
for narrow
lines

Flat part
for wide
lines

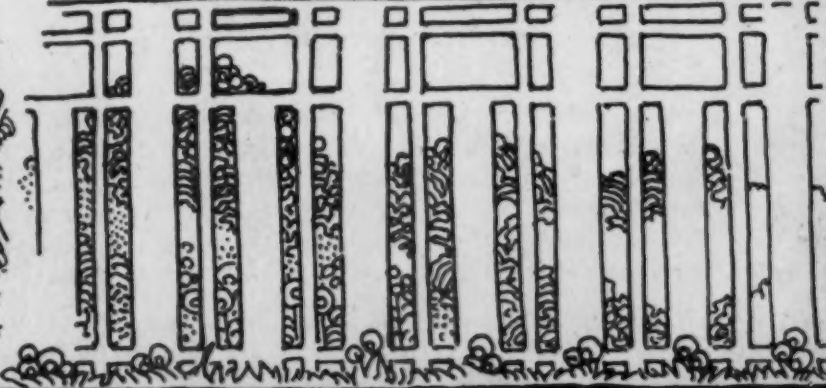
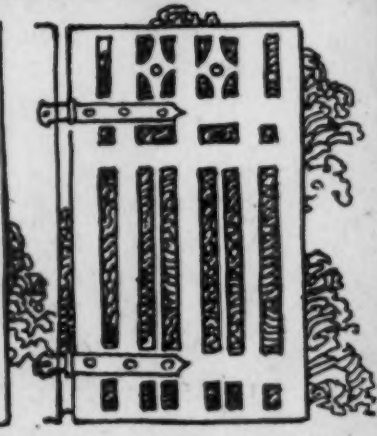
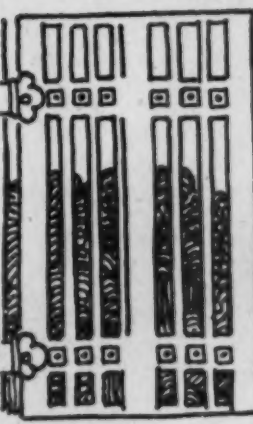
Designing line borders
developes design skill



SPACES between lines
should be always less
or more than width
of the lines. Never
the same



Fences
Gates
Furniture
Wall
Panels
Windows
& Tile
Panels
need good
line design



ART IN OUR HOMES

LULA E. MILLS, Teacher
Providence Street Junior High School
Worcester, Massachusetts



● MAKE a project real, to talk in terms of actual doing, to live the part; this is what we have experienced in our study of Art and its application to our homes.

● This project is given in 8-1 classes which meet twice a week for Art. Two dimensioned work had been previously used in working out an interior. This time we tried three dimensioned work as it has more possibilities in expressing arrangement of furnishings in a realistic way.

● The pupils experienced much pleasure and, I think, mentally reacted such as anyone who does this work in his own home.

● From placing of baseboard, molding and window with its cellophane "glass," to polishing the hard-wood floor with wax crayons—then on to the selecting of wall paper which would serve as a suitable background when cut in strips and butted to the wall—each and every step carried with it a purposeful bit of useful knowledge.

● Pictures, suitable frames, proper hanging at "eye level," were taught. The placing of lamps for correct lighting was emphasized as well as the treatment of the window draperies.

● Pieces of furniture which projected into the room were hinged that they might do just that.

● Pupils brought in sample wallpaper books, cellophane, crepe and tissue paper, details from colored advertisements, one of which were illustrations of people which they seated in their easy chairs.

● The local rug manufacturing company gave us colored illustrations of their rugs and some of the pupils designed their own.

● Design and color, while taught, were not emphasized as abstract subjects.



● A former 9-1 class had made a set of living room furniture the scale of one inch equals one foot. The 8-1 pupils arranged this within a room area for grouping of furniture for convenience and beauty.

● Who can say Art is a dull subject to teach? Indeed no, when it becomes a wholehearted purposeful activity in the life of our pupils.

THE EDITOR INVITES



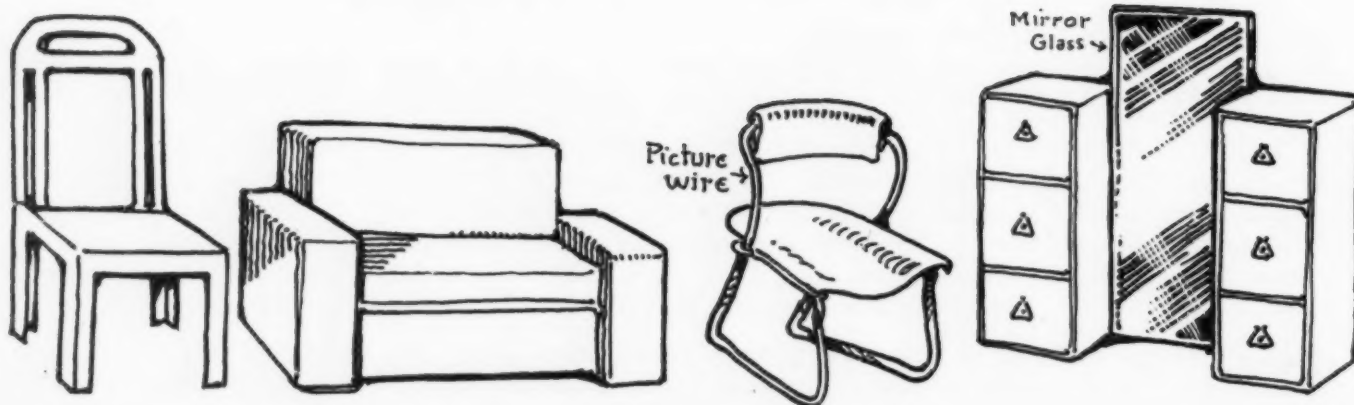
articles and illustrations based on art projects in the schoolroom for use in the next volume of *School Arts*. As the editorial work must be closed five months in advance of each publication, material is requested as soon as possible. Eight months' subjects are as follows: History and Art, Travel Number (Transportation), Man's First Art (Primitive), Art and Nature, Stage and Pageantry, Art in the Middle Ages (Exploration and Crusades), Drawing and Painting (Mural), American Indian. A special issue on Rural School Art is now being especially prepared by an invited group of teachers. The tenth issue is to be a surprise number. Wait and see!

● All articles are well paid for and extra payments are added for illustrations that do not require redrawing before they can be engraved. Address all material to Pedro J. Lemos, Stanford University, California.

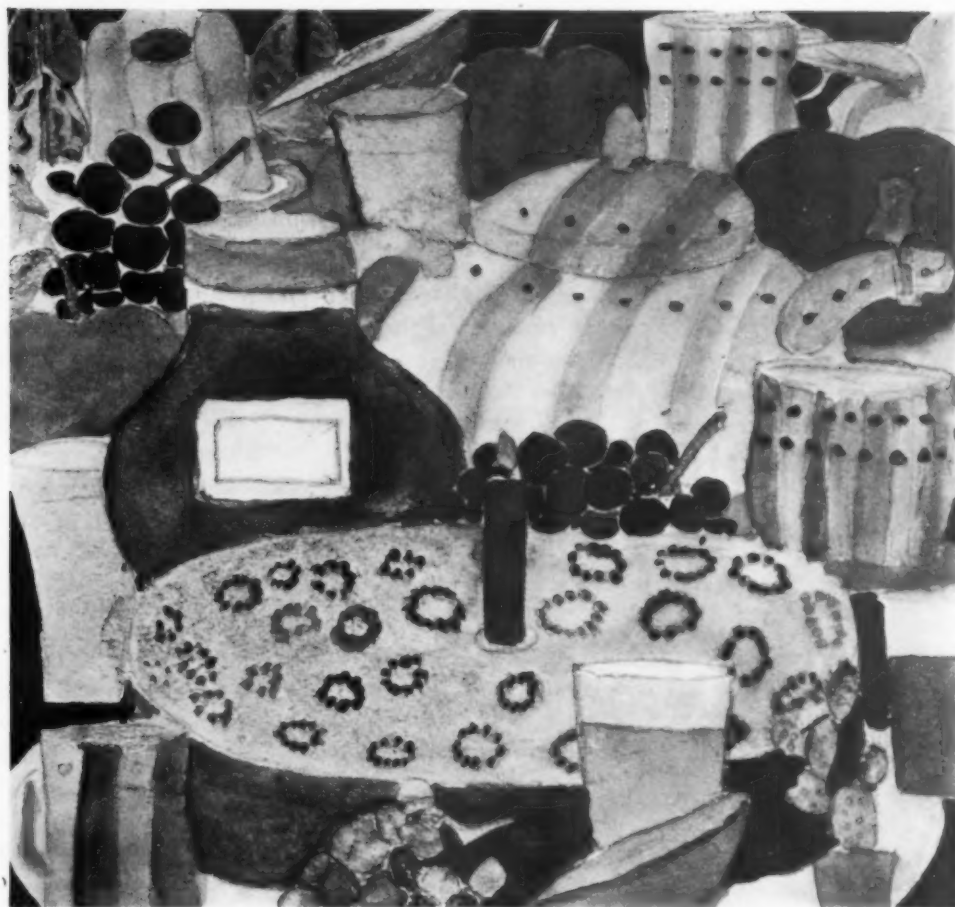
Miniature house made in a course of Home-planning and Interior Decoration by the students of Miss Cynthia Muse, Art Instructor in the North Side School, Johnson City, Tennessee



Paper constructed furniture forms were made to furnish all the rooms. Picture wire and paper made the modern metal furniture models. Good design in furnishings was emphasized and studied.



Birthday party tables
painted with water color
by Viennese school chil-
dren. From the Interna-
tional School of Art
Exhibition



The drawing of tableware
and food is excellent
practice for publicity art,
as such subjects form a
large part of the adver-
tising art of today

THE PLAYHOUSE

ELISE REID BOYLSTON
Assistant Supervisor of Art
Atlanta, Georgia

Project by
MRS. PEARL WALL
First Grade Teacher
Sylvan Hills School, Atlanta, Georgia



WHAT could possibly be more delightful to use in the first grade as a unit of work than the playhouse—a real playhouse large enough for furniture and tea parties and neighborly chats.

- Playing house is always of interest to little boys and girls, so it was with much puckering of brows and many delightful thrills that the house was planned. The children drew pictures and discussed the size that was practical for a corner of the classroom. They marked it out on the floor with chalk to see just how it would look; they stood against the wall to find how high the roof should be; and they talked about the number of windows needed to give the proper amount of light.

- There were some two by two boards left from a former project of the last year's class; so a framework was constructed eight feet long, six feet wide, and five feet high.

- Recent building had been going on in the school, so the basement was searched for discarded material,

and enough building board was found for the front walls. An old blackboard was discovered, and the children thought it might do for the back; but the side walls and the roof were still lacking. Finally, a badly soiled piece of building board was found in someone's basement at home, and that was used for the roof. Heavy cardboard used in the school printing office between layers of paper, and always discarded, was salvaged and answered nicely for the side walls.

- Since the building consisted of such a variety of material it looked almost hopeless when it was nailed in place. However, paint does cover a multitude of spots, and after several coats of tempera color, which was easily handled by the children, were applied, the green roof set off the white walls and the house began to look somewhat as the children had pictured it.

- The class wanted green blinds, and the door and windows needed a finish of some sort. What do you suppose they used? Tagboard! It was easy to handle, took the paint nicely, and gave a most satisfactory



Kindergarten children of Sylvan Hills School, Atlanta, Georgia, having tea in the playhouse made by the First Grade. These children were in a play under the direction of Mrs. Vera Hall, Teacher



First Grade children at Sylvan Hills School,
Atlanta, Georgia, with their playhouse

finish. Some sticks out of old window shades were used for cross pieces in the windows to outline the panes, squares of cellophane were fastened in, and the number of the school itself was chosen for the house number. It was cut from green paper and pasted over the door. The inside walls were cal-
cimine in rose, and the house was ready for occupancy, with all the work done by the children themselves, except the placing of the roof, which was too heavy for little hands to lift.

- Then the furniture had to be made. There was a tea table twenty-four by thirty inches that was really a box with four legs attached, and from the corner grocery came material for the other pieces.

- A china cabinet was made from two prune boxes nailed together. The lids were just the proper size to fit inside for extra shelves. Lace paper covered them and gave a finish, at the same time saving work and paint.

- All this had required much thought and ingenuity, but the studio couch showed the greatest initiative of all. Finally, an old table was found, but it was too high for comfort; so the legs were sawed off, and the top inverted over three prune boxes and nailed into place. Orange crates were handy, but they did not give the right proportions when fitted together, so they were turned into chairs.

- Cretonne was thumbtacked straight around the bottom to give a finish, and a pad was made for the top. The children measured the size needed, but the pad itself had to be cut and basted by the teacher.

Then the children sewed and stuffed it with cotton contributed by an interested parent. Pillows were made, and the couch was strong and comfortable, and most attractive! When finished it measured eighteen by twenty-four by thirty-six inches.

- Two end tables were made from cheese box tops turned down to give a solid effect on the top. It was easy to nail through the thin wood and hold in place with four legs.

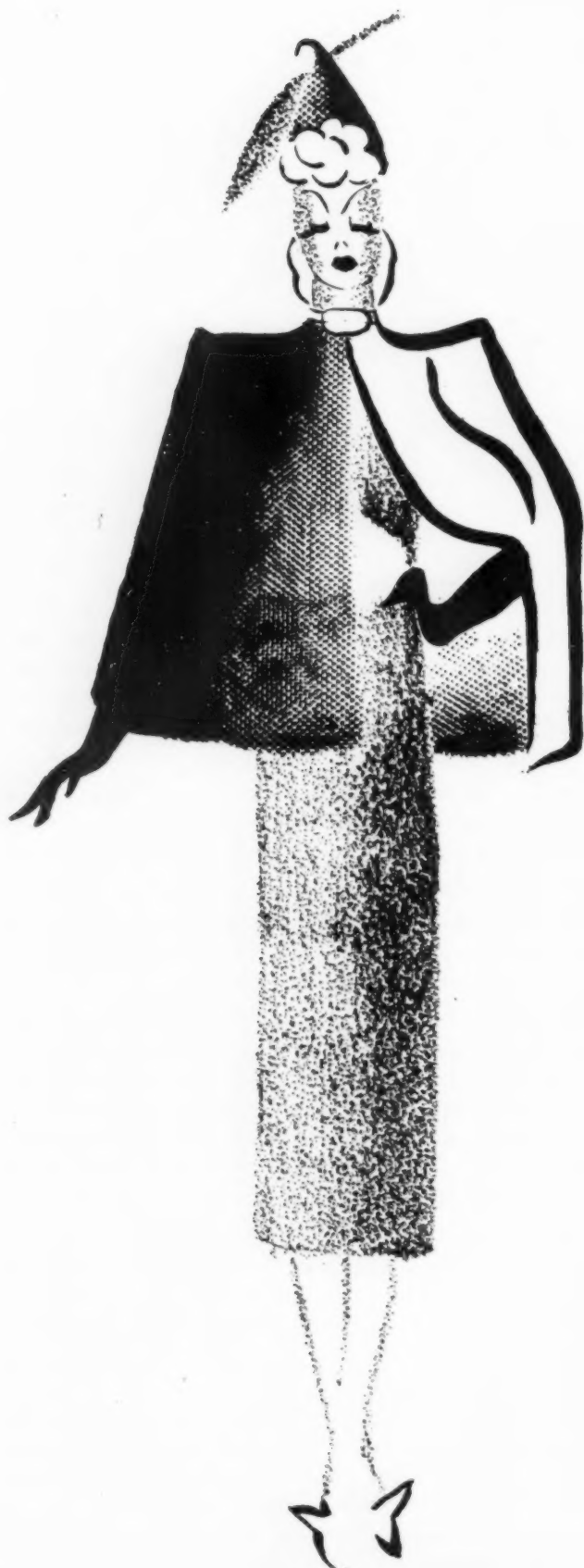
- The furniture was painted green with oil paints, the chairs were upholstered like overstuffed furniture, and a rag rug was woven for the floor.

- Ruffled curtains were made by the girls and placed by the boys. Pictures were hung on the walls, a cover and napkins for the table were fringed and decorated with crayons, and a vase for flowers was modeled and covered with shellac to hold water. Last of all, a bench outside made from two orange crates, was placed to welcome chance visitors.

- Nothing had been used in this delightful house but cast off materials. The boys had nailed and sawed to their heart's content, the girls had sewed and helped in many ways. Now the house itself was a gratifying finish; but after all, it was just a beginning of the dramatizations, reading lessons, word drills, ways of helping at home, and graciousness in the reception of guests that were motivated in this happy way. Truly it was wonderful leadership that inspired the work, and certainly it was a fascinating way to study the home in the first grade of an up-to-date modern schoolroom.

BRUSH DRAWING AND FASHION ART

KATHARINE TYLER
Lake View High School
Chicago, Illinois



THE teaching of modern fashion art, which demands a great amount of expression with a minimum of means, can be well approached through methods of brush drawing. Before starting their figure and costume sketches, your pupils will benefit from practice on brush strokes which will help them secure unfaltering, sure control in handling. The materials needed for this practice are two round, fine-pointed sable brushes, sizes three and five; India ink, heavy white paper, and blotters on which to wipe the brushes. Pupils should practice on strokes of varying directions until able to make controlled lines on a plate having ten kinds of strokes, such as: long and short, heavy and fine, straight and curved, regular and irregular, solid and broken. If proper emphasis is put on the stroking and variance of weight of line, this exercise will teach pupils how to use the brush with extraordinary variety of line, both in quality and density of stroke. Practice should begin with the brush fully charged with ink, the strokes being indicated with free movement. The pupils should then try other ways of applying ink, experimenting with the dipped brush on spare paper, also working with a quite dry brush on rough paper.

- Next they will experiment with dozens of sketches of figures, try over and again the tricky passages with the brush. The aim or end result is for fresh, impulsive, gay, tremendously alive poses, showing playful effects. These sketches should stress simplification through omission, but without distortion. The best action sketches will exhibit demonic energy in a spontaneous and transient style. This method will avoid a still treatment of anatomy. The first of these sketches should be in only three values, black for slippers and hat, dark-gray for shaded side of costume, light gray and white for the rest. A costume sketch is not dashed off in five minutes but must be carefully thought out. The conscious plan which this necessitates makes the work sustain a satisfying sense of design and balanced arrangement. It is through method and care that the freshness of the finished fashion drawing is attained.

- In making color sketches it will be necessary for pupils to be careful not to lose the striking effect of the wash sketch by too much breaking up of tones. The whole must be kept simple. Careful thinking or

It will help pupils to see Chinese and Japanese brush drawings of people and animals. These will give an understanding of the principle of restraint and directness. Oriental artists attain their singular effects largely through their superior brush technique.



Fashion drawings made with brush strokes and water color washes by Sally Simmler

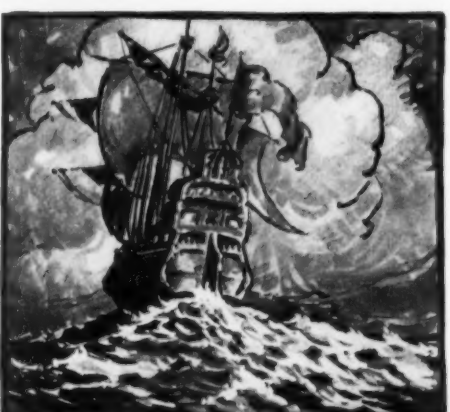
analysis of light and dark is necessary before starting to paint. Lighting is vitally important and variety of tone, correct use of accents help make fashion drawing interesting. In working with directness and speed, the obviously rapid strokes cannot be done slowly, and there can be no question either of going over a drawing of this kind or of altering or correcting. Fashion art demands that the work be left off at just the right point and not overworked. Our pupils must avoid any tendency toward a type of fashion art which is boring because it has a fatal lack of spontaneity.



1 Drawing ink for Outlines and dark parts



2 Show Card Paint or Tempera Paint



EXPERIMENTING with WATER COLOR TEMPERA for MURALS

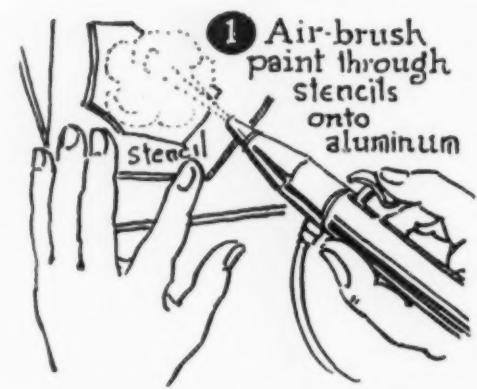
ART MATERIALS of the simplest type are most adaptable to schoolroom use. Oil paints, because of time required to set up a palette, the use of oils and turpentine often being barred because of fire risk, are often eliminated. A project closely related to actual oil painting, and similar in finished effect and technique, is that of tempera paints on canvas or cloth-textured building boards or printers' heavy paper now available from dealers of such supplies.

● All our mediums such as pastels, water colors and oil paints are the same earthen or other coloring matters combined with different type binders. Pastel is a color mixed with chalk and a paste binder. Water color is the same pigment mixed with gum arabic or other binder dissolvable with water. Oil paints are pigments ground in oil and the painting is generally finished with a coat of varnish. Therefore, if tempera and water color are used and combined with each other just as though it were oil paint, being applied either with a brush or palette knife on the rough canvas-like background or used on actual canvas, the practice will be the same. The body color or opaqueness of tempera or showcard color will give equal free handling in the painting over or changing of colors as needed.

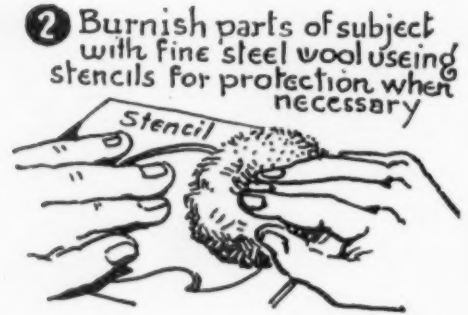
● When thoroughly dry a coating of either clear, dull or glaze varnish will set and make waterproof the entire picture surface and only the most discerning artist can ever tell whether it was done with "oil paints."

TWO EXPERIMENTS by the Editor

EXPERIMENTING with ALUMINUM



1 Air-brush paint through stencils onto aluminum



2 Burnish parts of subject with fine steel wool using stencils for protection when necessary

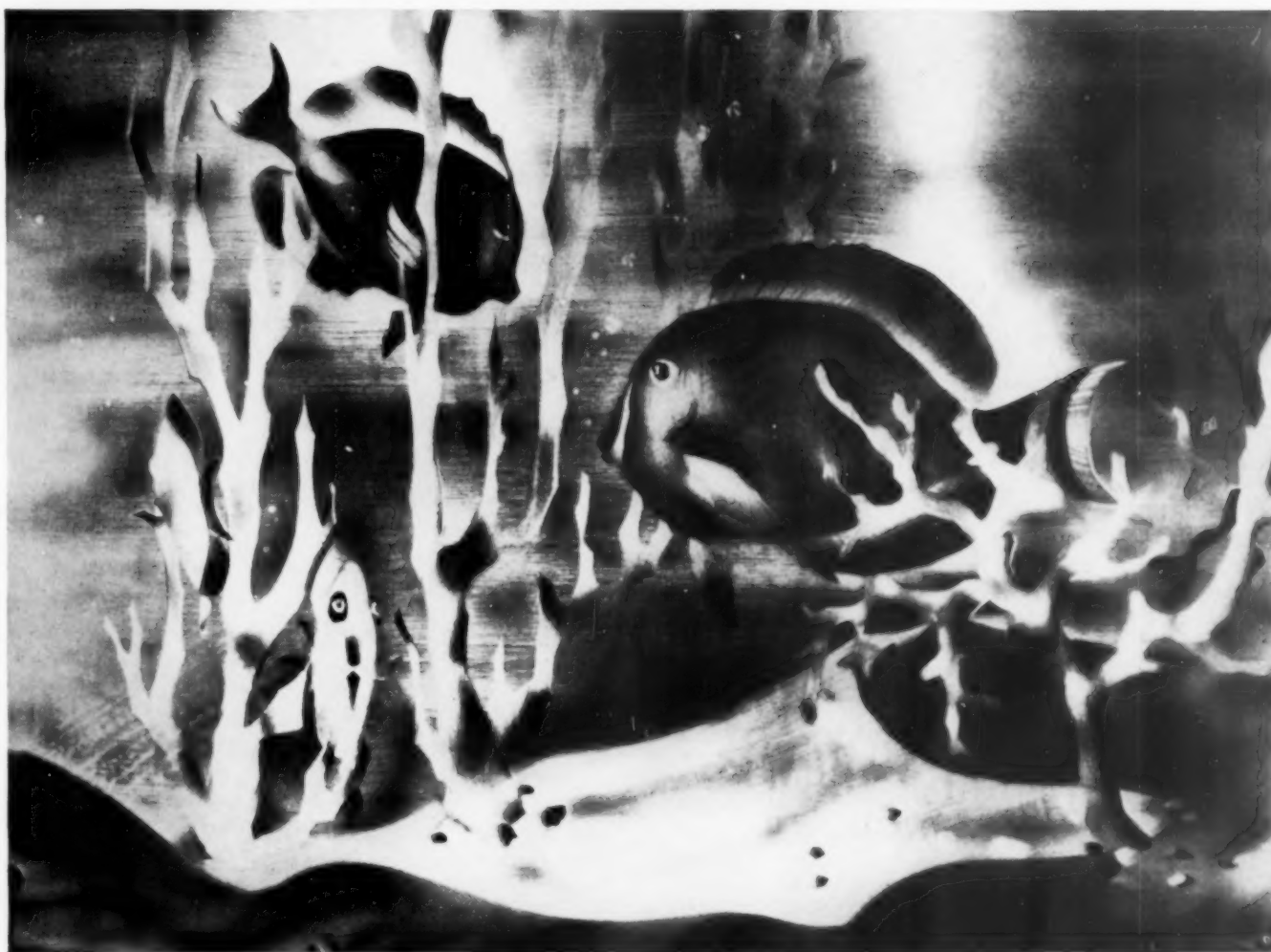


Decorative Panel on Aluminum By Anton Blazek of Los Angeles, California

DICTORIAL effects are being used on many materials as backgrounds, but none are more interesting than those done on metal. Aluminum especially because of its light weight and low price lends itself to treatment for experimenting. The rubbing on of paints or air-brush spraying of patterns through stencils or protective mask edges can produce charming decorative effects. The highlighting or burnishing of parts with fine sandpaper or steel wool results in changeable lighting qualities and the reflection of neighboring colors on the burnished surfaces.

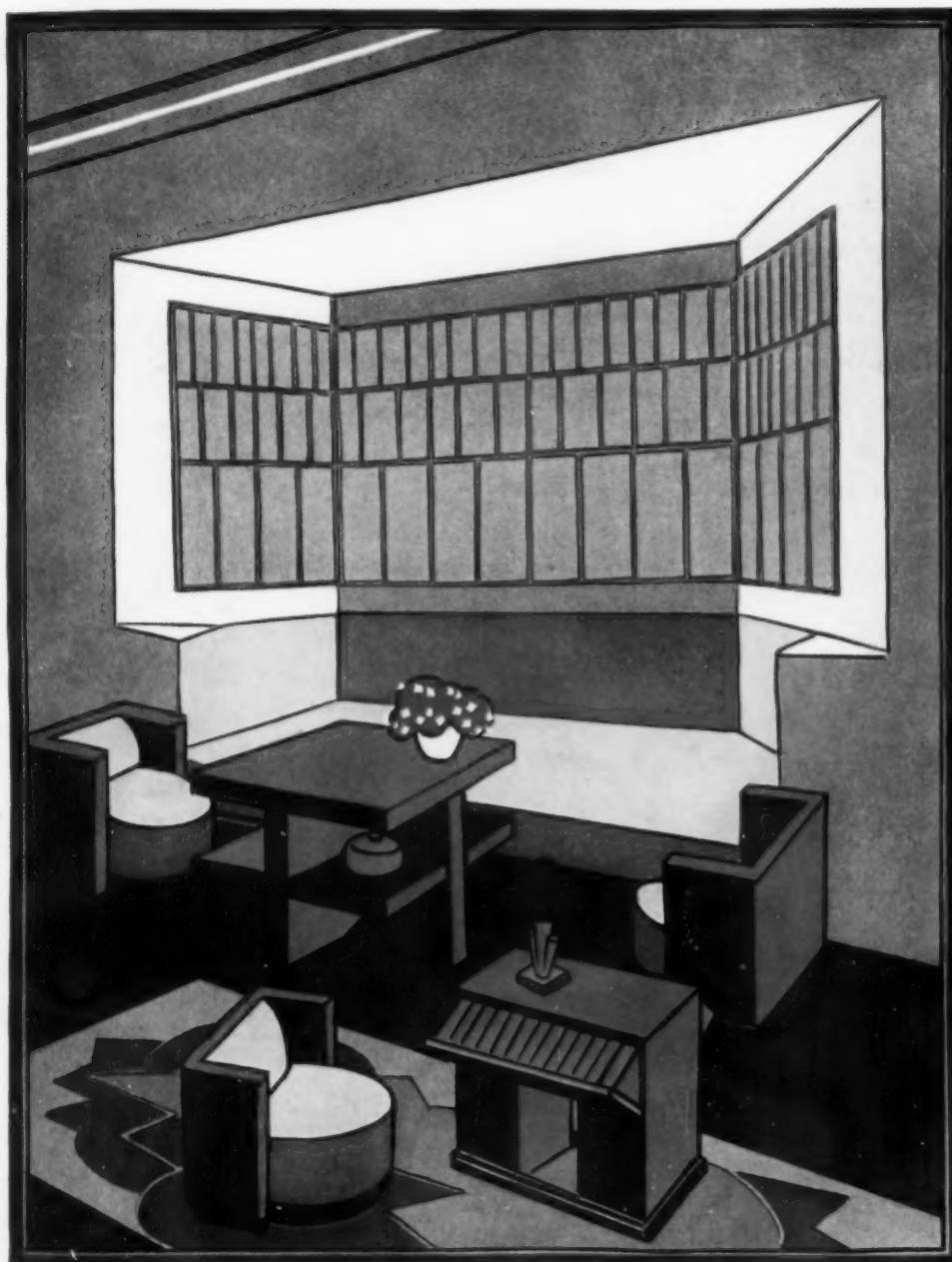


Mural
Painting
by
Jessie
Armes
Botke
Santa Paula
California



DEEP SEA FISH HOMES
by two artists

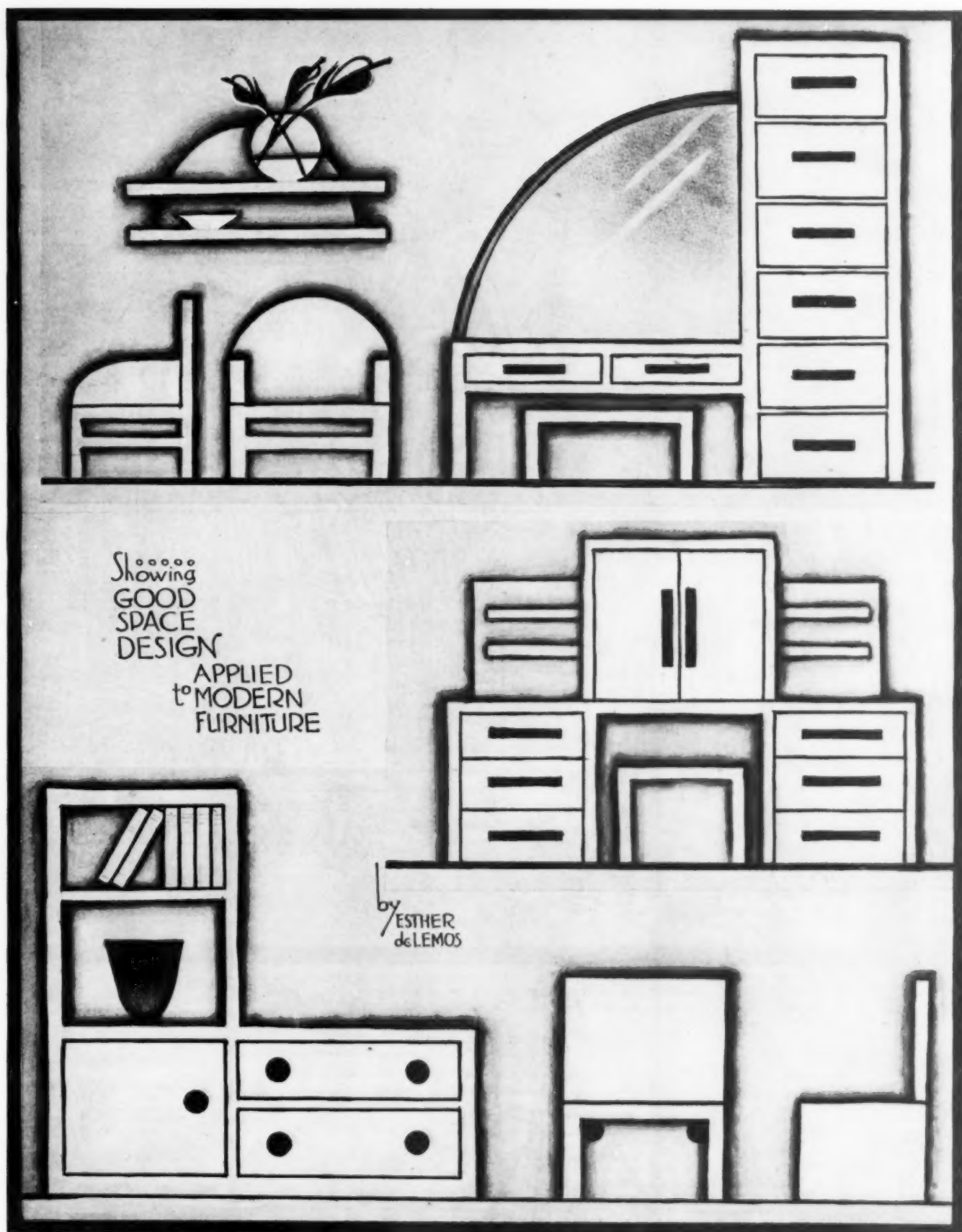
Painted on Aluminum
by Anton Blazek
Los Angeles, California



Courtesy of The Davis Press, Worcester, publishers
of Modern Art Portfolio "Interiors and Furniture"

MODERN FURNITURE ACCENTS SIMPLER FORMS

A classroom project which interests the younger generation and includes the boys as well as the girls in general appeal



Students will enjoy planning modern furniture, using rectangular and circular forms as demonstrated by this page drawn by Esther de Lemos



Tropical island dwellings drawn by a Viennese school child eleven years old. From the International School of Art Exhibition



Inspiration

It may be difficult to believe that this sensitive, brilliant drawing of Palma de Mallorca is the work of a distinguished American artist who taught himself to draw. Yet it is true, for Earle Horter learned to draw by drawing. In the belief that his work is an inspiration, we offer drawing teachers a full size print of this beautiful Eldorado drawing without charge.

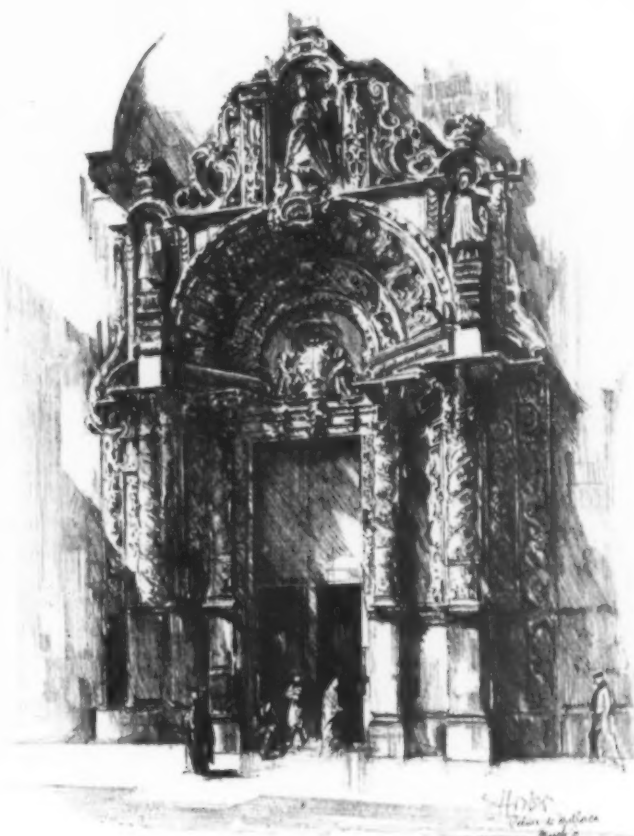
The winners of the Eldorado-Scholastic Awards will be announced in the May 7th issue of *Scholastic Magazine*.

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which to study. The length of these courses varies from six weeks to three months, and may be taken in part-time, regular or double session. The course includes the most modern teacher training methods, as well as an opportunity to acquire valuable trade training. This is particularly interesting to the teacher who seeks to improve her knowledge and methods of disseminating it, or to the one who wants to supplement her school work with free-lance or full-time trade work. A significant feature of this training is the personalized method of instruction, permitting only six students under each expert, so that worth-while strides may be made within short periods. Early enrollment is necessary as classes are restricted in size.

A newcomer to the *School Arts* family, but by no means a newcomer to an informed art audience, is Mr. Walter Goltz, whose studio is in Woodstock, New York. Ulster County is a mecca for art people. If *School Arts* people have not found their way into this beautiful mountain section of New York, here is an opportunity to combine work and play. Mr. Goltz announces his annual class in landscape painting from June to September. Concentration on one subject for three months, under the tutelage of an artist like Walter Goltz, cannot fail to develop the talent of even professionals as well as beginners. Students may "break in" at any time. Write for all information.

Probably one of the most unusual classes of its kind, and as far as it can be ascertained, the only class of its kind, is the course in Animal Anatomy, currently conducted at the *Grand Central*

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Zinc Yellow

Class C. Each 50 cents
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Cadmium Red Deep Cadmium Orange
Red Pale Permanent Green Light
Yellow Deep Rose Madder
Yellow Middle Verte Emeraude

Class D. Each 90 cents
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School of Art (Grand Central Terminal, New York City), by W. Douglas Prizer. It was Mr. Prizer's own need for more instruction in animal anatomy, to enable him to picture correctly horses, dogs, cats and other animals in action, and the thought that he could learn more of animal anatomy while instructing other students, that led to the creation of the class. Cats and dogs for models are furnished by a pet shop. For the larger animals motion picture equipment which includes slow motion is used. Mr. Prizer is an accomplished painter and his works have been displayed in various exhibits in recent years. Animal anatomy, however, is but one feature of this well-known school. Before deciding where to study this summer, ask for the illustrated catalog and other literature.

The International School of Art announces for its tenth successive summer school in Europe, a varied and lively program especially designed to give to art teachers the new techniques, the deeper experience and fresher inspiration which is so essential to their individual and professional progress. The programs in Czechoslovakia, Hungary and Poland include stirring festivals; excursions to tiny peasant villages where they may sketch or paint, visit the immaculate houses decorated with fascinating and gorgeous native crafts, dance with the peasants on the green; early morning visits to celebrated markets; entertainment by friends among the aristocracy, artists, and town officials; visits to the capital cities of Prague, Budapest and Warsaw, and a host of other activities. These delights, as well as the intensive training and individual guidance in creative expression, are all based on years of personal study and research which alone can open to the summer visitor the unseen doors of friendly hospitality and adventures unguessed by the ordinary tourist. The week in Bulgaria, which will follow these programs, will give opportunities for free lance work and travel in a land of thrilling contrasts—sea, mountains and the very modern capital, Sofia, under the leadership of the Director, Elma Pratt. Write Mrs. Helen B. MacMillan, 63 Yale Street, Bridgeport, Connecticut, for full information.

Puppetry is coming into its own. And the Kingsland Marionettes Summer Workshop is a grand place for amateur or semi-professional to learn or perfect his art. Whatever your aim may be with puppets, a week or two (preferably a month) at "The Workshop" will further this objective, saving months of research for source



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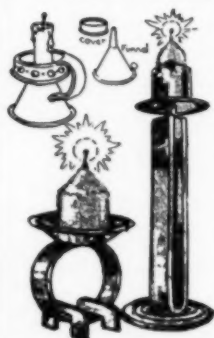
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By Pedro J. Lemos

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SCHOOL ARTS

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Worcester, Mass.

School Arts, May 1938

material. The average student turns out at least two puppets a week, in the meantime gathering information and fundamentals of manipulation. This year courses in leather work, metal work and jewelry will also be available under the guidance of Mr. and Mrs. Edwin Sheier. Don't fail to investigate the Summer Workshop where you are offered practical instruction in puppetry, as well as a common meeting ground for exchange of ideas, and community of thought for the furtherance of the art.

Turn to the Mexican Number of *School Arts*, January 1938, and read again the Editorial on page 130; then read again the article by Jane Rehnstrand, "When the Art Teacher Goes to Mexico." Having done this, you will be in the mood to appreciate the suggestion offered by Minneapolis School of Art and join the "Landscape Class in Mexico!" If you accept, you will have the time of your life. Under the leadership of Glen Mitchell, in the old City of Taxco, painting landscapes peculiar to this wonderful country, and people picturesque beyond words. For good measure, you can have university credit for the six weeks' course. Write for full information, and then enroll.

For 93 years the School of Design for Women, now known as the Moore Institute of Art in Philadelphia, has been successfully teaching the principles of art as applied to many of our activities. Probably this is the oldest school of art applied to industry. In the "City of Brotherly Love" a school for women is quite appropriate—complementary in a way. At least, whatever lack there may be in the art education of any woman, it may be supplied at this great school. Design, illustration, interior decoration, fashion arts, fine arts, advertising, puppetry, all these and many other courses are described in the catalog which is available to those who ask.

The New York School of Fine and Applied Art has published a fine brochure of the Summer Session for 1938. This well-known school, incorporated in 1902, brought to its directorate a few years later Mr. Frank Alvah Parsons, who founded courses not previously presented in American art schools. Built upon a foundation of practical common sense, this old school has not only maintained the Parsons tradition, but has anticipated and adopted all the new features which are considered constructive in the great field of art education. All who are thinking of a metropolitan atmosphere during any part of the summer should not fail to get a copy of this complete and well-executed brochure.

Another Manhattan institution is the New York School of Interior Decoration. When you enroll here, you concentrate on "interior decoration"—nothing less. The entire equipment of this reliable school is devoted to just one objective—the creation of good representative "interior decorators." After a six weeks' practical training course, one should be expert in this subject. A complete professional and design course is also offered. For those who are handicapped by distance, a Home Study Course is arranged to begin at any time. Send for catalog, as suggested.

In speaking of the Old White Arts School and Colony, at White Sulphur Springs, West Virginia, we are tempted almost beyond resist-



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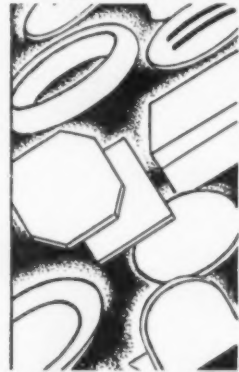
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ance to dwell upon the grandeur of the country, rather than upon the value of the school. To experience a motor vacation in this vicinity is something to remember. But on to the school: "In mountain estate of The Greenbrier... a six weeks' course in fine Arts for beginners. Coaching for teachers and professionals!" And when the work for the day is done, on to the mountains and the sports. Send at once to Mr. Grawer, in Cleveland, for a catalog.

In noting the many art educational institutions whose announcements are in this number of *School Arts*, or have appeared at some time during the volume year, the Mail Study Courses in Modern Art organized and directed by Ralph M. Pearson at the Design Workshop, 1860 Broadway, New York City, must not be overlooked. Mr. Pearson has been pioneering in modern art education for 15 years. A particular feature in his course is "a severe analysis of Rockefeller Center Art." He conducts, too, a practical course in creative painting, modelling, and drawing. Bulletins are available.

The *Pennsylvania State College*, always a leader in Art education, offers a unique study tour this year for a privilege group of 18 people. This will be a Field Course whose members will actually visit some of the famed schools of England and Europe, including the Vienna classes of Franz Cizek. The limited enrollment suggests early action if you wish to go. Then, for those who elect to stay in the good old U. S. A., a diversified program of graduate and undergraduate courses in painting, drawing, design, crafts, and many other departments, will attract many to State College Summer Sessions, from June 27 to August 5. A special Art Bulletin may be had by writing.

A complete program of classes for beginners, advanced students, teachers and professional artists will be conducted again this summer at *The Phoenix Art Institute*, 350 Madison Avenue, New York. The classes will include illustration, commercial art, outdoor sketching, drawing and painting, interiors, furnishings and costumes, a specialization class, color, composition, clay modeling, perspective. Programs are planned to meet individual needs. As usual, a group of nationally known artists will conduct these classes.

The Institute has an ideal location for a summer school—in the penthouse on top of a twenty-three story building. It is so centrally located that students may easily combine study with social, recreational and shopping activities.

From June 1938 and thereafter, students who satisfactorily complete the four-year course in teacher training in Art Education at *Pratt Institute* will be granted the degree of Bachelor of Fine Arts in Art Education. This announcement is worthy of the widest publicity and *School Arts* congratulates Pratt Institute, James C. Boudreau, Director, and Vincent A. Roy, Supervisor, for their vision and enterprise. Also, those students who win this honor are to be congratulated if for no other reason than that printed on the announcement folder, "the excellent training which all students secure is directly responsible for their successful placement in desirable positions at all levels in the educational field."

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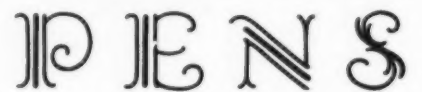


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1938 IS A SANTA FE YEAR

School Arts, May 1938

Sakonnet Studios, Portsmouth, R. I.—you should make that your forwarding address for at least part of your summer vacation. The location is ideal for a vacation and the school is a fine one, where you can study drawing, sketching, painting, and such crafts as leatherwork, jewelry, block printing, dyeing, and pewter. Mrs. Bessie T. Cram is laying particular emphasis on the pewter course this year—not only the modelling of beautiful shapes, but etching, done in conventional and modernistic design. Mrs. Cram is a graduate of the Boston Museum of Fine Arts and Master Craftsman of the Boston Society of Arts and Crafts. For further information, rates, etc., write her at the Craftsman Studio, 175 Prospect Street, Cambridge, Massachusetts.

Here is one more visitor to the *School Arts* household—the *School of Fine and Applied Art* at Portland, Maine. This school has been catering to a refined group of art students for many years. It is related to the L. D. M. Sweat Memorial Art Museum, whose director is Alexander Bower, A.N.A. During the summer of 1938, one may take an Art Teacher Training Course, with earned credits; or one may take the regular courses in Drawing, Painting, Design. The Summer School is ideally situated on the Maine coast, where every comfort and convenience may be found.

Mrs. Jamesine Franklin, well-known lecturer and teacher in art schools for over 11 years, has just established a new school—the *School of Professional Arts* at 400 Madison Avenue, New York City. It is open for interviews, after March, and the first summer session of six weeks begins on July 5. The professional courses to be given will include advertising design, the history of art, life drawing, painting; and several special courses will be opened in applied design and stage design. Lectures will be given and studio work criticized by well-known professional men and women. In this way the students will have direct contact with members of the business and industrial world. In addition, advanced students will be placed for a limited time in advertising agencies and in interior and costume design studios.

The "cartoon" or pictorial caricature, is a very effective way of telling a story. A cartoonist is a popular member of any publisher's staff, and he must be an artist. Anyone cannot reach for a pencil and draw a cartoon. He must have a knack, and he must be shown how. But when he becomes a cartoonist, his future will be established in a profession which pays well financially and ethically. Now, if you really wish to get the knack of drawing cartoons, the very best thing you can do is to write to *Dorman H. Smith*, San Rafael, California, who is probably as good a cartoonist as you will find, who has had a great experience as a newspaper cartoonist, and whose work is recognized from coast to coast—and beyond. We cannot say more here. Give Dorman Smith a chance to tell his story in the illustrated folder, the like of which you've never seen.

The *Syracuse University College of Fine Arts* offers one full art scholarship of \$375.00 and four art half-scholarships of \$187.50 each to talented high school graduates who can meet the entrance requirements of the College. A like number of scholarships in architecture and music will also be offered. The art and music



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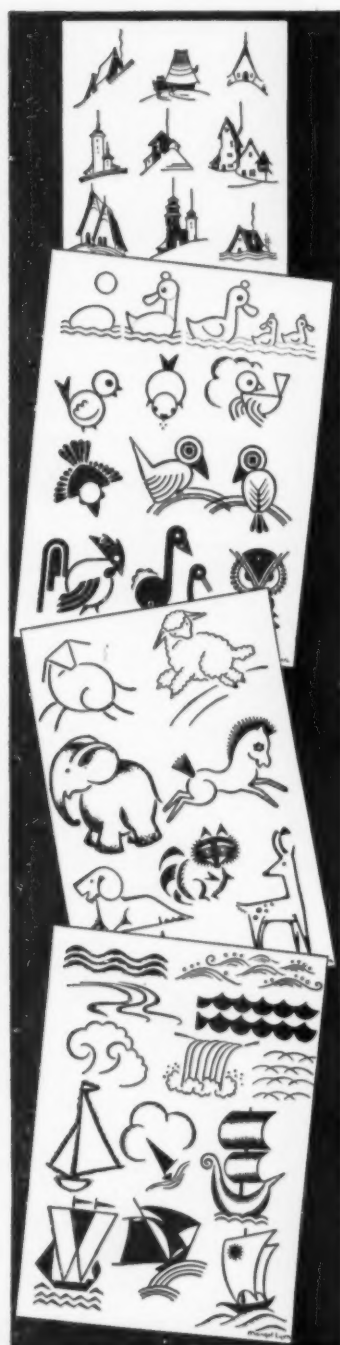
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scholarships will be continued for four years and the architecture scholarships for five years, provided the holder maintains a C plus average. All fifteen scholarships will be granted by competition held July 16. These scholarships are worth all they cost in time and effort. It should be added that the regular Summer Course in Art for those who wish to brush up is complete in all departments. As a final attraction, Syracuse presents an ideal setting for sketching and summer sports. Full particulars can be had by writing to Dean H. L. Butler, College of Fine Arts, Syracuse University, Syracuse, N. Y.

Down (or is it up?) the north shore of Massachusetts, in the old fishing town of Gloucester, is the studio of Ernest Thurn where for several years he has given individual professional instruction in art as viewed through modern eyes. His is not a "conventional" art school. It is a haven for "progressive students of art whose imagination has been fired and made them dissatisfied with the hackneyed ideas of art still prevalent in conventional art schools." Mr. Thurn has studied and worked with the leading artists of Europe, and brings to his students many years of experience. The striking circular of *The Thurn School of Modern Art* tells the whole story of this unique institution. Gloucester is famous as a painter's paradise. No more favored spot can be found for stimulating a new urge to work, while on every hand are tempting varieties of recreation.

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A busy place, the R.K.O. Building, right in the heart of Manhattan; and one of the busiest, and happiest, is the floor occupied by the *Universal School of Handicrafts*. Here may be found students of the Arts—industriously working at every practical handicraft—creating and improving their technique, while having a good time. This is one of the best schools of practical art, where 30 courses of instruction are given and where one may purchase everything required for making hundreds of articles. Better send 25 cents for the catalog. It's worth it.

The *University of New Mexico* again opens its doors from the middle of June to the third week in August for its annual "fiesta" in Indian Art. First is the field school in the old Indian community at Taos, followed by a closeup study of Indian Art at Santa Fe. These two courses cannot be duplicated for an intelligent study of Indian Arts and Crafts. A great cloud of dust should be stirred up on the old Santa Fe Indian Trail as *School Arts* enthusiasts rush to register next summer. It would be well to get out the *School Arts* magazine for November 1936 and read again those informing Indian articles.

(Turn to page 16-a)

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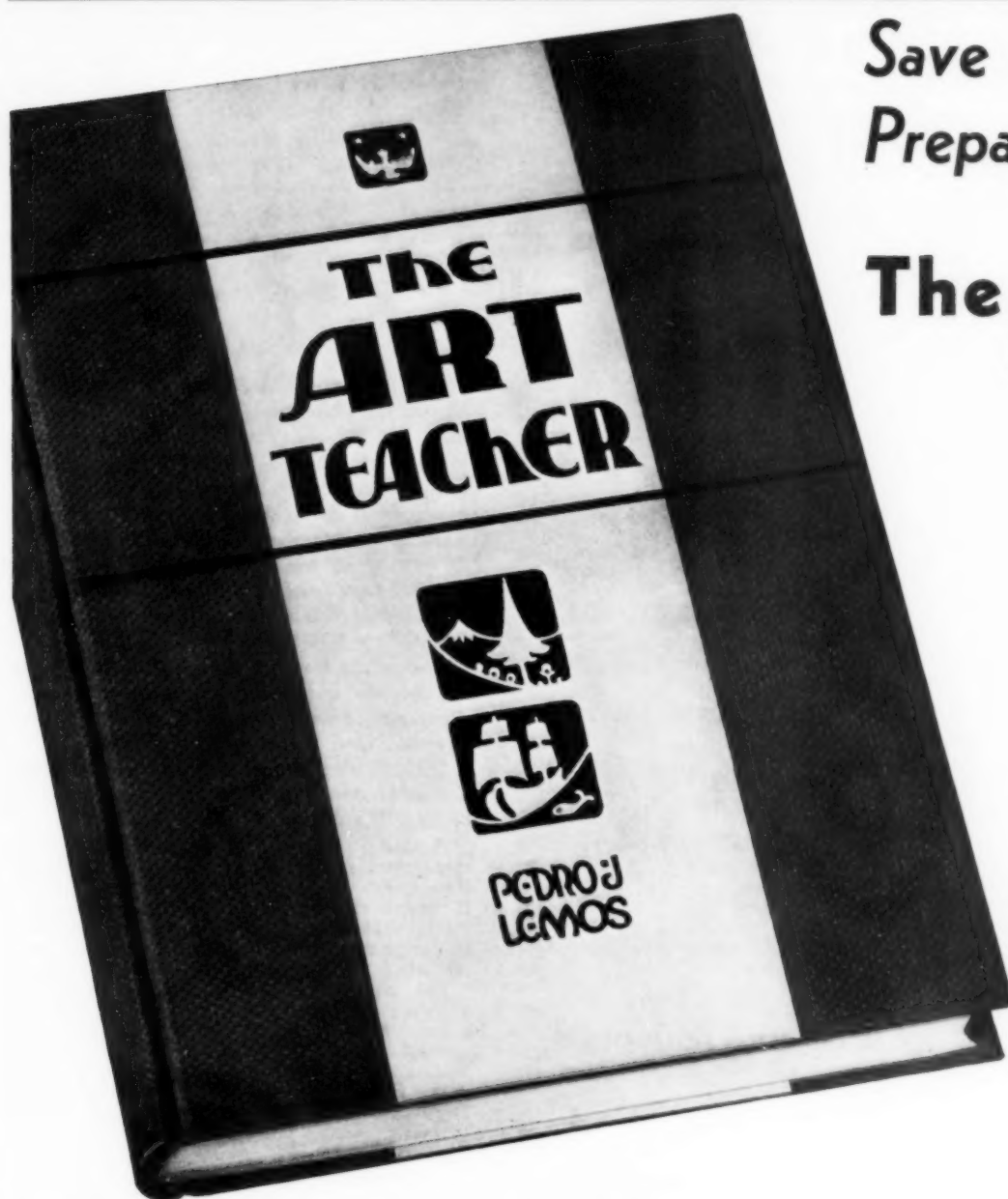
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M. G. Moss Publishing Company	11-a
Jacob Stein	11-a

EQUIPMENT, SUPPLIES, AND TOOLS

Chicago Wheel & Mfg. Co.	12-a
Jos. Dixon Crucible Co., Eldorado Pencils	9-a
B. F. Drakenfeld & Co.	13-a
C. Howard Hunt Pen Company	7-a
Metal Crafts Supply Company	10-a

HANDICRAFT MATERIALS

Allcolor Company	8-a
American Handicrafts Company	9-a
Fabricolor Studios	13-a
Favor, Ruhl & Co.	10-a
O. P. Craft Co.	12-a
J. L. Hammett Company	12-a
Metal Crafts Supply Company	10-a
National Lead Company	8-a
Thayer & Chandler	11-a
Universal School of Handicrafts	10-a

LEATHER—TOOLS AND SUPPLIES

American Handicrafts Company	9-a
O. H. Dugan & Co.	11-a
W. A. Hall & Son	12-a
Osborn Brothers	13-a

MARIONETTES AND PUPPETS

Kingsland Marionettes	4-a
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PICTURES AND PRINTS

Perry Pictures Company, The	10-a
Metropolitan Museum of Art	13-a

TOURS AND TRAVEL

International School of Art	4-a
Metropolitan Travel Service	13-a
Santa Fe R. R.	13-a

Finally, in the Brighton District of the old city of Boston will be found an established school where all the processes of pottery making may be seen and learned. The *Paul Revere Pottery School*, under the direction of experts in this ancient, beautiful art, offers courses for the summer vacation period or for those who wish to gain greater experience in an all-year-round course. Turn to page 11-a for the announcement of this splendid school, then ask for complete information.

PUBLISHER'S NOTE

Last September the *School Arts Magazine* carried the advertisement of an etching and dry point kit. This company, we understand, failed to answer inquiries as well as deliver sets at the advertised price. While the *School Arts Magazine* cannot be held responsible for the statements in the advertisements of its advertisers, we do try to accept advertising only from responsible firms who are anxious to please a customer. We have visited the Etchlin Studios, 45 East 30th Street, New York City, whose advertisement appeared in the March issue of *School Arts*, and feel certain this firm will take care of your questions, as well as orders for their "Etchlin-Drypoint" sets.

The following information in reference to the Etchlin Studios is from the publicity department of the E. I. duPont de Nemours & Company:

A new art of dry-point etching on plastic was introduced recently at a handicraft exhibit at New York's Museum of Science and Industry. It consists of making an engraving on a sheet of plastic material, in the same manner used for centuries on copper, and printing directly from the inked plate to paper.

The new development has attracted the attention of several prominent artists and engravers as well as art teachers and art supervisors. The process called "Etchlin-Drypoint" utilizes sheets of 20/1000 "Plastacele" transparent cellulose acetate plastic made by du Pont. The Etchlin Studios has begun manufacture of a kit containing all materials needed for making the etchings.

To make the plate, a stylus is used to engrave the lines into the plastic. When the drawing is finished, in reverse from its final form, the surface is inked, then wiped clean with a cloth, the ink remaining in the lines and planes cut into the base. Then a piece of etching paper, after being immersed in water, is placed over the plastic and printed on an etcher's press, a common book press, or an ordinary clothes wringer.

The plastic will produce more than a hundred prints, about twice the number possible from a copper plate.

LEATHER, LINOLEUM OR TEXTILES ?

LEATHERCRAFT

Eight plates of detailed work sheets showing how to do the work, eight double size, 17" x 11", plates of full size patterns with the appropriate designs, a plate in full colors showing finished leather articles and a sheet of instructions by a master craftsman in leather.

No. 116 . . . \$1.00

BLOCK PRINTING, by Pedro J. Lemos

This portfolio gives the simplest methods of cutting linoleum and wood blocks with tools made from materials on hand. Methods of printing and examples of work from detailed illustrations to simple designs. Combine easy methods with pleasing results with this portfolio.

No. 109 . . . \$1.00

TEXTILE DECORATING

Instructions tell you how to mix dyes, set the colors, transfer designs to material, gives you the best recipes for making permanent dye mixtures—these instructions in themselves are worth entire cost of publication.

No. 119 . . . \$1.00

SCHOOL ARTS, 185 Printers Bldg., Worcester, Mass.